

SATURDAY, AUGUST 19, 1876.

No. 224, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Seven Letters concerning the Politics of Switzerland, pending the Outbreak of the Civil War in 1847. By Geo. Grote, Esq., author of a "History of Greece." (London: John Murray, 1876.)

WHEN Cromwell's ambassadors—John Pell and John Dury—arrived in Switzerland, they were astonished to find that the famous Republics, which had given such mighty divines as Zwingli and Bullinger to Reformed Christendom, and whose natives France was so eager to enlist in her armies, did not possess more extensive territories. The majority of Englishmen still think that as Switzerland is so small, and is never the cause of much worry or much glee upon the Stock Exchange, her politics cannot be of great moment to the other civilised nations. If the Swiss Sonderbund, and the civil war which followed upon it, stirred up Englishmen thirty years ago to take a slight passing interest in the Confederate Cantons, it was neither out of any care for Switzerland herself, nor from any sense of the importance of the Swiss struggle to civilisation, but out of concern at the possible profit which Austrian and French diplomatists might make out of the breaking-up of the ancient Eidgenossenschaft. Mr. Grote perceived, more clearly than any of his countrymen, that issues of far greater moment to Europe than the cursory diplomatic ones were involved in the conflict between the Bund and the refractory cantons of the Sonderbund.

Mr. Grote hurried to Switzerland in the summer of 1847 in order to examine the Swiss question for himself upon the spot. But he was not originally drawn thither as an English politician or as a cosmopolitan Liberal, but simply as the historian of Greece. He conceived that he should be able to study the politics of the ancient Greek States in a manner almost experimental, and from the living model, in the intricate turmoil of the loosely confederated Swiss States. It needed little foresight to predict to which side in the struggle such a man as Mr. Grote would incline; his bent is easily discovered in his admirable conspectus of the position of affairs in his first letter to his wife in September, 1847; and it is confessed plainly enough in the final letter, addressed to M. de Tocqueville after the defeat of the Sonderbund, which is published for the first time in the present edition. Nevertheless, he approached the subject as an enquirer and not as a partisan, taking the most deliberately judicial attitude, and caring mainly to get at the actual facts. His own words to

Sir G. C. Lewis in October, 1847, deserve quotation for the sake of the light which they throw upon himself as the writer of these Letters.

"In England," he wrote, "people talk about the question of the Jesuits without taking any pains to acquaint themselves with the particular facts of recent history which have envenomed it. My little volume will somewhat dispel this ignorance; though it is really amazing how little desire there is in anyone to know and appreciate the reality of the case. What people want to know is, with which of the parties they are to side, and they seem quite satisfied with the part of shouting and bitter partisans, in preference to that of discriminating critics. The longer I live, the more I see that Bishop Butler was right when he said that a man who really loved truth in the world was almost as rare as a black swan."

The extract shows the temper in which Grote began his enquiries, and we could wish that Mrs. Grote had reprinted the whole Chapter xxi. of the *Personal Life*, in the introduction to this edition. He took with him some letters of introduction to a few eminent Swissers, "persons of importance," says Mrs. Grote, "in Aargau and Appenzell, but advisedly refused those offered to him addressed to leaders of either party." She sets down the names of six persons with whom he "had the advantage of conversing whilst in Switzerland." It should be said here that by far the best known of these, the historian and statistician Gerold Meyer-von-Knonau, of Zürich, the famous son of a famous father, will scarcely be recognised under the name given him by Mrs. Grote as "M. Meyer of Gronau." His family name has not merely been misspelt, but has been mistaken for the name of his dwelling-place. The successive letters despatched from Switzerland by Mr. Grote were printed in the *Spectator*, and on his return to England in the autumn he published the whole series as a volume.

These letters have of course no permanent value as a contribution to the history of the Sonderbund. They no doubt helped at the time of their appearance, beyond anything else written in our language, to set the faces of our countrymen the right way in relation to the Swiss struggle: they were at once accepted by all discerning Englishmen, in spite of the advocacy of the cause of the Sonderbund in the *Times*, as the fullest and clearest exposition of the historical causes which brought about, and the principles which lay beneath, the civil war within the Swiss Confederacy. Dr. Kasimir Pfyffer has shown that on the part of the Bund it was a war for existence, and for liberation from external foreign interference. Mr. Grote shows in his last letter how clearly he forecast that these were the results secured by the defeat of the Sonderbund. The account of the Swiss conflict in the *Annual Register* for 1847 is compiled from Grote's letters, and in many places in his own words. It is hardly possible to doubt that the letters had their effect upon the course of English diplomacy. The diplomatic aspect of the Swiss civil war, so far as concerns England, has lately been set in a clear light by Mr. Ashley's biography of Lord Palmerston, and every patriotic Switzer will recognise the straightforward

common sense, as well as the zeal for the freedom and nationality of the Confederation, with which the English minister then acted. Mrs. Grote tells us that Prince Albert, in a conversation with Lord Palmerston at Windsor, asked whether he had read Grote's little book. Palmerston replied that he had not seen it. "Then," said the Prince, "you cannot be qualified to enter fairly upon the discussion of the affairs of Switzerland: pray go and study it directly." The historian was "no great admirer generally of Lord Palmerston," as he afterwards told M. de Tocqueville; but he spoke with unusual approbation of his conduct in the affairs of both Italy and Switzerland during the year 1847. The letters show how clearly Mr. Grote perceived the suicidal tendency of Guizot's diplomacy. The minister of Louis Philippe knew that interference in Switzerland was a French tradition. But this tradition was Bourbonist, Republican, and Bonapartist. In the seventeenth century, the thoroughly German republicans of Solothurn, enriched by the residence of the Bourbon king's ambassador among them, and denationalised by French gold, could hold high civic festival upon the birthday of a French dauphin, as if he were virtually their own future monarch; in the eighteenth century, the French Republic could obliterate all the cantons at a stroke, melting them down into the one and indivisible Helvetic Republic; in the nineteenth century, the First Consul of France could again set them up, and dictate in Paris the terms of the famous Act of Mediation (die *Vermittlungsurkunde*) for the Confederation and for the individual Cantons. But this bad tradition should not have been maintained by the constitutional King of the French. Guizot did not perceive that the cause represented by the Bund against the refractory Cantons was substantially one and the same as the cause of his master. The Liberal renaissance in Europe, or reaction against the Holy Alliance and the Jesuits, to which Louis Philippe owed his throne, was astir and at work in Switzerland before it showed its strength so openly in France by the Revolution of July. The Sonderbund, or armed league of the seven Roman Catholic Cantons—or rather of the then Conservative majority in those Cantons—was the first serious and resolute attempt to check the new Liberal and Constitutional movement throughout Europe. The Syllabus lay in germ in the camp of the Sonderbund; and the two successive new Constitutions of the Swiss Confederacy, the *Bunderverfassung* of 1848, and the still more pronounced realisation of "the modern State," or *Kulturstaat*, in the *Bunderverfassung* of 1874, with their noble results and their nobler promise, lay in germ in the camp of the Bund. This fact is now accepted as a truism by the heirs of the two parties in the conflict of 1847; one tracing back all good, and the other all evil, to the defeat of the Sonderbund.

Mr. Grote's keen perception was not led astray by the apparent anomaly that the purely democratic Cantons were fighting on the side of the Sonderbund, and that the Conservatives and Jesuits in Switzerland were raising the cry of Cantonal liberty, independence, and self-government.

He could see that they were not advocates for the liberty, independence, and self-government of the whole national Confederation. They hoped for the intervention of Austria, or for the intervention of France, just as their heirs in our day hoped that Marshal MacMahon would interfere in Geneva and the Bernese Jura, and terrify the Swiss into restoring Bishop Mermillod and the recusant clergy. He could see that the religious movement had been stirred up, and was being employed, for ends purely political; he saw that the quarrel was not between Protestantism and Catholicism, or between belief and infidelity, but between the old and the new conceptions of political society; hence he was able to connect together the religious excitement of the Protestant Conservatives of Zürich against Dr. Strauss, and the religious excitement of the Catholic Conservatives of Luzern in favour of the re-introduction of the Jesuits. A common terror and a common despair at the "Zeitgeist" made Protestants and Jesuits one party. Mr. Grote perceived that the men of the old aristocratic Cantons, the descendants of the "Lords of Zürich" and the "Lords of Bern," were fighting to maintain the authority of the Swiss National Bund against the separating Sonderbund, and that the pure Democrats of Uri and Schwyz were the real representatives of that Liberal and National cause to which his sympathies perforce gravitated. Mr. Grote constantly speaks of such persons as "Radicals;" and I see that the summarist in Lesur's *Annuaire Historique pour 1847*—a true representative of French official prejudice—calls the Army of the National Bund "les forces radicales," whereas he names Herr Sahr-Soglio's forces "l'armée du Sonderbund." The designation of parties in a particular time or nation ought not to be translated by a paraphrase which a foreign politician holds to be synonymous. The men who opposed the Sonderbund called themselves at that time "Liberals" and "freisinnig," as their followers still do. This designation is always used by Kasimir Pfyffer in his autobiographical recollections. "Radicals" was the term given to them by the Jesuits, and was taken to be reproachful, whereas Mr. Grote no doubt thought it glorious.

Many memoirs and autobiographies of active partisans of each side in the Swiss conflict have been published during the interval between the issue of the first and the last edition of Grote's letters. Two of the most completely representative men of the Sonderbund period, both of them active statesmen and officials of that Canton which was the centre and spirit of the separatist league, and both of them also holding office in the Bund—Dr. Kasimir Pfyffer, the historian of Luzern and the foremost champion of the Liberals, and Ritter Bernhard von Meyer, the soul of the Sonderbund—have died quite recently, and within a few months of one another. Grote has occasion to mention each of them. He speaks of Dr. Pfyffer once, and incidentally, as a most able Swiss jurist. Pfyffer was in exile in Baden while Grote was in Switzerland. The name of Meyer occurs continually in nearly every letter. There was something significant in the last days and the burial of the two rivals. The funeral of Dr. Pfyffer

was a kind of national solemnity; Meyer was buried in a foreign land, not as a Swiss republican, but as an Austrian nobleman, to which dignity the Emperor had raised him on account of his services to his new fatherland. Both these men have left important memoirs. Dr. Pfyffer's *Erinnerungen aus meinem Leben* appeared during his life-time: the first volume of the *Erlebnisse der Bernhard Ritter v. Meyer, weiland Staatsschreiber und Tagsatzungs-gesandter des Cantons Luzern*, was published last year in Vienna. The book gives a more pleasing impression of the man himself than the English reader will derive from Grote's letters, while it justifies the view taken by Grote of Meyer's political activity. It shows us a thoroughly honourable man, but one who was as thoroughly party-spirited, and incapable of apprehending national and cantonal questions apart from the narrow standpoint of his own pious subjectivity. It was his boast in his adopted land that the Concordat between Austria and the Pope was substantially his own work.

Mrs. Grote is mistaken if she supposes, as she certainly leads us to infer in her preface, that "the Vatican, sustained by the free application of its vast revenues," had any direct hand in the formation or the maintenance of the Sonderbund. Luquet, the Bishop of Hesebon, who was the Pope's Ambassador Extraordinary and Apostolical Legate in Switzerland at that period, was a fair representative of the earlier political attitude of his master. When Pius IX. passed over decisively to the camp of the Conservatives, Bishop Luquet fell into disfavour, and he published a justificatory memoir upon the affairs of Switzerland, which throws a good deal of light upon the relation of the Pope to the Sonderbund. It is plain that the Jesuits and the Vatican were not at that time (as Mrs. Grote supposes, but as her husband nowhere indicates) two names for one power. Their final relation to each other was still uncertain. The Pope was undecided: his agents reflected his own view: the Papal Nuntios at Paris and Luzern had spoken against the introduction of the Jesuits into Luzern as "a danger" and "the beginning of an endless evil." The Pope addressed a letter to the Swiss by Luquet in which he urged them to come to terms. The allies of the Jesuits thereupon accused the Pope of disheartening the Catholics, and forsaking his obligations as the shepherd of the flock. "They treated me," says the Nuntio, "as if I were a Freemason." They even compelled him to suppress the Papal brief, and to substitute for it a prayer that heavenly help might descend upon the Sonderbund party. The Jesuits were determined upon war. But the Pope, by his delegate, stood upon the position which he condemned later in § 80 of the Syllabus:—

"Our Conservatives," said a priest to Luquet, "need to be led back to the true principles of our religion; they have no sense of the duty of behaviour toward the supreme high priest of our religion; many of them are saying that they begin to doubt whether the present Pope is to be considered *als den wahren Stellvertreter Jesu Christi*, whether he is not rather to be held *als den Helden und das Werkzeug des Radicalismus*, and

capable of sacrificing the interests of the Church and Religion."

No words could show more plainly that Jesuitism and Roman Catholicism were, at that period, two distinct forces in Catholic Switzerland, as they had been ever since the day, so graphically described by Dr. Pfyffer, when the commissary of the Bishop of Constanze and the Schultheiss and Rath of Luzern took from the Jesuit fathers the keys of their college and their church, and told them that the Pope had dissolved their order, and that the State of Luzern heartily approved the act. THOMAS HANCOCK.

The Crimea and Transcaucasia; being the Narrative of a Journey in the Kouban, in Gouria, Georgia, Armenia, Ossety, Imeritia, Swannety, and Mingrelia, and in the Tauric Range. By Commander J. Buchan Telfer, R.N., F.R.G.S. With two Maps and numerous Illustrations. (London: Henry S. King & Co., 1876.)

THE country lying between the Black Sea and the Caspian has still much interest for us in various ways. Bisected by the great range of the Caucasus, it may be roughly regarded as consisting of Circassia to the north and Georgia to the south, both of which are countries presenting grand and beautiful features, and peopled by vigorous and picturesque races, which afford a pleasing relief to the somewhat too dead level of ordinary civilised life. Under Russian rule these countries are rapidly changing and losing much of what has been most peculiar and attractive about them. A railway has been running some time from Poti, on the eastern shore of the Black Sea, to Tiflis, the capital of Georgia; it has plenty of refreshment-rooms; in Tiflis itself we may put up at the Hôtel Caucasus, or the Hôtel de Paris, and this railway will soon be completed to Bakou, on the western shore of the Caspian. In Circassia also the railway has made a great change. The line from Moscow to the eastern extremity of the Sea of Azov has already been extended to Vladykavkas, barely fifty miles from the central range of the Caucasus. Thus, with the greatest ease, and in the most approved methods of modern locomotion, we may drop down from St. Petersburg and Moscow to the very heart of Circassia, or proceed by steamboat and rail from Constantinople (or Liverpool) to the capital of Georgia. These are important facts, which suggest that the lover of peace and quiet who wants to secure a retired cottage for himself in the centre of Africa, on the banks of Lake Bangweolo or of Tanganyika, had better lose no time in valuing property and choosing his ground.

While touching on the Crimea, three-fourths of Captain Telfer's book, and by much the most important portion of it, relates to the southern slopes of the Caucasus—to Georgia and its adjacent provinces—only a few preliminary chapters being devoted to Sebastopol and the Crimea. Though the ground of which he treats is not unknown to English readers, and, in part, has been treated of lately by Sir Arthur Cunyngame, Baron Thielmann, and Messrs. Freshfield and Grove, it is not well known by them, and Captain Telfer had

peculiar opportunities for making acquaintance with it. Himself acquainted with the Russian language, and his wife being a Russian lady already favourably known to the English reading public by her translation of some of the tales of the great poet Poushkin; accompanied, in part of his journey, by an eminent Russian archaeologist, and being very well received by Russian officialdom, he has industriously availed himself of these and other advantages. He is also a careful observer and a voluminous recorder of what he has seen.

It is not so much a defect in these handsome and profusely illustrated volumes that their author has run the records of two separate journeys into one continuous journal, as that he does not tell us when the journeys were made. He does not spare us a vast amount of not very valuable information as to hours and days; and he so far lets us into the secret as to inform us on starting that he "entered the Black Sea at 5.20 p.m. the previous evening;" but, unfortunately, there is nothing to indicate either the month or the year of this memorable evening. In Russia matters change slowly, but still they do so with sufficient rapidity to make it desirable to know the precise year, or years, in which a traveller has made his observations. It is also matter of regret that Captain Telfer's memory, or his note-book, is not of a more discriminative kind, and that he seems to have sought to expand his materials rather than to condense and arrange them. The work is valuable chiefly for those who are visiting the Russian shores of the Black Sea, or have any very special interest in that part of the world. Readers who desire to gain—by graphic sketch, valuable generalisation and careful grouping of facts—an idea of the districts described will find that these volumes leave them to do all that work for themselves, and present what to them must be an almost intolerable mass of minute detail. In brief, this is not so much a work of travel for the general reader as a guide-book to certain parts of Southern Russia. That is where its real value lies; and, viewed in that light, it is quite unnecessarily encumbered by many of its trivial details of personal experience. It must be allowed, however, that Captain Telfer has spared no pains in making his work a valuable guide-book. He has laboriously consulted ancient authorities, and has availed himself largely of the researches of Prof. Bruun of Odessa—who was his travelling companion on part of the way, of Prof. Brosset, and of other modern writers.

Travelling in the South of Russia is about one-third cheaper than what it costs in the more civilised parts of the continent of Europe; but this cheapness is dearly purchased when the only vehicle easily available for travel is a *teléga*, more commonly called a *perelodnaya*, "a quadrangular box firmly fixed to shafts without any springs; across its rear-half a rope is passed to and fro crossways in lieu of a seat; upon this network are piled the traveller's bed and cushion, and thus he sits throughout his journey, having to endure fearful jolting in an exquisitely uncomfort-

able position." This is worse than the seat of an Indian dawk buggy, or of a Japanese norimon; and travelling in the centre of Africa on an old cow, or on a litter carried by unwilling negroes ready to cast it on the ground without a moment's notice, compares favourably with such means of carriage. Locomotion, in the Crimea especially, is far from attractive. It certainly has none of the comforts or the rewards of travel in more civilised countries; but neither has it the attractions of the desert and of the primeval forest. There is a certain charm in carrying one's own tent (we mean in having it carried for us), in providing one's own stores, relying on one's own gun, and moving from village to village of half-hostile savages; and so there is in the hotel life of Europe; but in Russia you have all the discomfort of the one without its compensating excitement, and more than the formality of the others. The unhappy tourist must carry a black coat with him in which to meet Russian officials, though all his garments soon become very thickly populated; and, though the people among whom he is journeying are apt to wash themselves by filling their mouths with water and from thence rubbing moisture over their faces, he will probably be looked down upon as a vulgarian unless he can play the piano and is ready to drink champagne mixed with porter.

In some parts of Transcaucasia, however, and especially in Swannety, we enter on more primitive and interesting travel on horseback over high mountain-paths, with tents and with a chance of being made pot-shots of when seated at dinner in the open. Taking the railway from Poti to Tiflis as the basis of his operations, Captain Telfer made long excursions from it both to the north and south. He visited some small isolated but highly important linguistic areas, as that of the Ossets, who afford a connecting-link between the Indo-Persian and the European branches of the Indo-Germanic race. Captain Telfer thinks that the people of Swannety are a very mixed race, from the variety of physical types which they present. Their valley seems to have been a refuge for outlaws of various races, and he could hardly have seen it as he did had he not been invited to accompany the Russian chief of the district in one of the latter's periodical tours of inspection. It is curious to find that the Ossets and Swannies, wild and rude though they be, are the only primitive people of Caucasia who have raised bedsteads and stools, and do not merely squat and lie on carpets. This peculiarity, so little known in a great part of the East, is said to be shared by the people of Kafiristan, which still remains to be visited for the first time by some enterprising European traveller. Otherwise, however, they are rather a barbarous and inhospitable people in Swannety; and, without the company of Russian officials, the district should not be entered unless in a well-armed party. The paths can be ridden; but, leading over great mountains, they are trying to the nerves, never having been made for horses.

The student of archaeology will find very much of interest and importance scattered

throughout these two volumes; so will those who desire to know the dress, manners and customs of the Transcaucasians, on which Captain Telfer sometimes dwells with a minuteness which it is not unfair to ascribe to the assistance of his lady. As regards Russian rule in that part of the world, he leaves upon the reader's mind the just impression that, though there is a good deal of corruption connected with it, yet that rule was and is much needed in Caucasia. We consider that he has erred in the construction of his book. It is difficult to take interest in it as a narrative of travel when we know that "the days" which follow one another from one to ninety-two, and afford the headings of the chapters, are only fictional days. A still more serious fault is that the information he presents is scattered about all over his pages, and no sufficient attempt has been made to group its more important particulars. But it is undeniable that Captain Telfer has made an important and substantially interesting contribution to our small stock of English works on Caucasia, and that even those with the largest knowledge of the subject will glean from it a good deal that is new, and find reason to admire his accuracy in treating that which is old.

ANDREW WILSON.

FLEAY'S SHAKESPEARE MANUAL.

Shakespeare Manual. By F. G. Fleay, M.A. (London: Macmillan and Co., 1876.)

THIS volume is one of a series of works issued by Messrs. Macmillan and Co., constituting by themselves an almost complete *apparatus criticus* for the student of Shakespeare. This series began with the *Globe Edition*, 1864, and includes Dr. Abbott's *Shakespearean Grammar*, Mr. Skeat's *Shakespeare's Plutarch*, and the *Clarendon Press Edition* of separate plays, which is still in course of publication, the last issue, *King Lear*, being a perfect model of editing. The work undertaken by Mr. Fleay was exceedingly difficult to execute; and not the least difficulty with which he had to grapple was that of faultless accuracy in minute details. This is a point to which I must return; and, in view of what I have to say upon it, I would fain exclaim with Iago—"do not put me to 't; for I am nothing if not critical;" but if the book is to be faithfully reviewed, the unpleasant truth must be told, for the author of such a work is nothing if not accurate.

The *Manual* is in two parts, the first and more important being called a "Manual of Reference," the second "Original Investigations." If I may follow the author in the use of metaphysic-terminology, I would say that Part I. is *objective*, being based on facts, or what universally pass for such, and more or less accomplishing enduring results; while Part II. is *subjective*, owing not a little to those personal fancies which have seduced many other investigators besides the late Mr. Richard Simpson and our author from the strait path of knowledge. In his *Introduction* (p. xxi.), Mr. Fleay tells us that he desired Part I. to be as free as possible from "the subjective element." We should have had a better "Manual of Reference" if

he had fulfilled that desire. At pp. 32, 37, 42, 57, &c., we have such deliverances as these:—"I believe G. Peele wrote" an early play on the subject of *Romeo and Juliet*, remains of which are embodied in Shakespeare's; "I believe it [the French scene in *Henry V.*] to be Lodge's;" "this second hand [in *The Taming of the Shrew*] was probably T. Lodge," &c.; without any, the slightest, reason assigned for Mr. Fleay's belief. We are not interested in his *credo* except where he assigns his reasons, and most certainly that *credo* has no business in the objective half of his work. Where he does give his reasons, they are sometimes utterly irrelevant; e.g., where he believes that (p. 21) *Lochrine* was imitated from *Richard III.*, for in the former we read:—

"Methinks I see both armies in the field,"

and in the latter:—

"I think there be six Richmonds in the field."

A wonderful coincidence truly!

The "Manual of Reference" is, in fact (without Part II.), the student's handbook; and, if only it were accurate, it would be a most useful one. It consists of fourteen chapters, viz.:—I. Shakespeare's Life (not very accurate: e.g. he confounds Susanna with Judith Shakespeare, p. 7). II. Contemporary Allusions (extremely inaccurate and untrustworthy). III. On the Plays (a chapter which is a brief and not very accurate historical record of all that relates to the poems and plays imputed to Shakespeare, including the majority of the spurious plays). IV. On various Questions connected with the Plays and Poems (a chapter which, for the most part, consists of critical discussions). V. On Pronunciation and Metre (perhaps the best chapter in the book, though hardly doing full justice to Mr. A. J. Ellis's labours, on which Mr. Fleay's summary is confessedly based). VI. On the Manner of Stage Representation. VII. On the earliest English Theatrical Companies. VIII. On the Theatres from 1576-1642. IX. On the Dramatic Authors contemporary with Shakespeare (an excellent chapter, but in a few places needing correction). X. Chronological Table of miscellaneous Matters relating to the Theatre. XI. List of Books, &c., for a Student. XII. On Tests of Authorship (an unsatisfactory chapter). XIII. On Emendation (too short to be of any use). And XIV. On the Actors of the Elizabethan Plays. This (which is a most useful chapter) brings Part I. to a conclusion.

Mr. Fleay, besides having largely contributed to the *Transactions* of the New Shakspeare Society, has written several Shakespeare papers in periodicals; in particular in the numbers of *Macmillan's Magazine* for September 1874, and March and November, 1875. The former contains his reasons for believing that Shakespeare's *Sonnets* 1-126 constitute one poem addressed to Lord Southampton; the latter his reasons for attributing 2 and 3 *Henry VI.* to Peele and Marlow, and *Titus Andronicus* to Marlow alone. These papers are not reprinted in the *Manual*; and it is somewhat unsatisfactory to find the conclusions asserted without the reasons, with a bare reference to two of the papers in *Macmil-*

lan's Magazine (pp. xxi., 5, 43, 44, and 58). It is, indeed, true that to have reprinted them would have swelled the book to undue dimensions; but a few extracts from them would have sufficed for the purpose of corroboration; and, in my opinion, most of the "Original Investigations" might, with advantage, have been omitted from this volume, and reserved for one of a very different character.

I find two salient faults in the *Manual*. As a whole it is, I think, a helpful work for the student; but, nevertheless, Mr. Fleay's manner of confident self-assertion and his general want of scrupulous accuracy are very misleading. The student would find this book far more helpful, if there were more of the *ipsissima verba* of others, and less of Mr. Fleay's *ipse dixit*. I say this out of no animosity towards a seceding member of the committee of the New Shakspeare Society, but simply in the interest of Shakspearian students. By all means let them buy the *Manual* and verify it as they use it: but, nevertheless, in its present condition it is not fit to serve as an objective text-book. In a second edition, if Mr. Fleay be willing to mistrust, in some measure, his own judgment, and pay more deference to the judgment of others, the book may very well be all that could be wished. Like the fabled beaver that bit off his tail and left it a prey to the hunters, the "Manual of Reference" may yet save itself by separation from the "Original Investigations," leaving them at the mercy of controversial critics.

The charge of great inaccuracy must not be made without adducing a few specimens (selected from a considerable list) in support of it. Chapter ii. is, as I have said, extremely inaccurate in its quotations. From *Green's Groatsworth of Wit*, 1592 (even the title is inaccurately given), we have:—

"An upstart crow beautified in our feathers," &c. for

"an upstart Crow, beautified with our feathers," &c.

From Chettle's *Kind-Harts Dreame*, 1592 (not "*Kind Hart*," as Mr. Fleay gives it), we have two more blunders, one of which is serious: viz., "than excellent," &c.; and "that approves his wit" instead of "that approves his Art." From *The Returne from Pernassus*, 1606 (the title being again inaccurately given), "He is a shrewd fellow, indeed," instead of "It's a shrewd fellow indeed." In the first quotation from Meres' *Palladis Janua*, 1598, there are several inaccuracies. The extract from Barnefield has one mistake, and it is said to be taken from his *Poems and Divers Persons*, 1598; whereas it occurs in his *Poems in Divers Humors*. In Weaver's epigram there is one mistake, and a wrong date is assigned to the collection in which it occurs, viz., 1596, instead of 1595. On the same page, viz. 15, we have an extract from John Davies, of Hereford, attributed to Sir John Davies: the blunder also appearing on p. 8. Both were poets, but as there were two poets thus named, so there are poets and poets: and the gifted Chief Justice would not have felt flattered by being credited with the doggerel of the Puritan writing-master. To a young student the blunder is misleading, for he ought to be informed that in Sir John

Davies' works there is no evidence that the Judge so much as knew of Shakespeare's existence; whereas the Puritan Davies has three allusions to Shakespeare, one of which is unaccountably omitted from this chapter. In the extract from Chettle's *England's Mourning Garment*, 1603, "And to his lines," &c., is an error for "And to his lays," &c.; with many more like mistakes. Such a chapter as this is simply worse than useless. To the student it is but "a delusion and a snare."

On p. 41 we have two misquotations, one from Thomas Nash's epistle prefixed to Robert Greene's *Menaphon*; and one from Thomas Lodge's *Wits Miserie and the World's Madness*. I here put Mr. Fleay's version under the original in each case.

Nash, 1616, p. 5:—

"Whole Hamlets, I should say, handfuls of Tragical speeches."

"Whole Hamlets or handfuls of tragical speeches." —Fleay.

(The editor of 1589 differs only in the italics of "*hamlets*," and the small initial of that word and "*tragical*.")

Lodge, 1596:—

"y^e ghost which cried so miserably at y^e theator like an oister wife, *Hamlet revenge*."

"the Ghost that cried, 'Hamlet, revenge! so miserably.'" —Fleay.

The latter misquotation only is serious. As Mr. Fleay gives it, a recently-suggested interpretation of this obscure passage is rendered inapplicable.

On p. 307 we have a line misquoted from Spenser's *Colin Clout's come home again*, 1595; viz.:—

"Whose Muse like his high thought's invention," where the original reads:—

"Whose Muse, full of high thoughts invention;" and another line from the same, which is rightly quoted on p. 307, is misquoted on p. 309.

In Chapter vi., towards the end of an imaginary report of the representation of *Romeo and Juliet* in 1596, is an inaccuracy respecting what would then be a long performance. "The play must have lasted more than two hours; a long performance to-day." In the prologue to *Romeo and Juliet*, "the two-hours traffic of our stage" shows that to have been (in round numbers) the duration of that play: but "more than two hours" would not have made "a long performance," for some of Beaumont and Fletcher's plays lasted three hours. Doubtless Mr. Fleay knew all this, but his expressions are inaccurate and misleading. I pass over a great number of small errors, as in dates and numbers, and proceed to a more serious charge relating to Chapters iii., iv., and xii. of the "Manual of Reference," and to Chapters i., iii.-ix. of the "Original Investigations."

Our author's name is almost identified with the subject of metrical tests; and it was to be expected, and indeed desired, that the subject should be adequately represented in the *Manual*. In Chapter iv. of the "Manual of Reference" (p. 60), we are suddenly confronted with the following assertion:—

"Of these results [as to the probable interpolations in the plays] those concerning the *Two Noble Kinsmen* (Hickson and Spalding, after Weber), *Henry VIII.* (Spedding [it should be Hickson and Spedding]), *Troilus and Cressida* (Dyce and

Fleay), *Timon of Athens* (Fleay), *Pericles* (Fleay), *Taming of the Shrew* (Fleay), are granted by all the best critics;—

and Mr. Fleay proceeds to state that his results as to *Macbeth*, *Romeo and Juliet*, *Richard III.*, *Henry VI.*, *Edward III.*, *Julius Caesar*, and Staunton's as to the *Tempest*, "are yet disputed." We naturally rub our eyes and read this again and again, to be quite sure that it is so stated: for no member of the New Shakspeare Society knows better than Mr. Fleay that the statement is unfounded. Did he make it in revenge for his own discomfiture, as if he had said to himself, "'s death, I'll print it, and shame the fools"? The simple truth is, that "the best critics" have not accepted Mr. Fleay's results, nor the process by which he obtained them, in all the cases stated: but, on the contrary, his paper on the *Taming of the Shrew*, contributed to the *Transactions of the New Shakspeare Society*, was utterly demolished the day after the Shakspeare Anniversary of 1874 at a meeting of that Society: and the condemnation then arrived at has, I believe, with the possible exception of Dr. Abbott, been concurred in by all Shakspeare critics of any standing whatever.

The assumption which covertly weakens Mr. Fleay's method of testing authorship is that a poet's intellectual and moral development is always progressive and at a uniform rate of progress. But in every man's life there are periods of moral and artistic retrogression, and these are ignored by this eminent metricist; and the false assumption thus underlying the method is fatal to its exactitude. In its application to Beaumont and Fletcher, and to Massinger in particular (p. 154), his conclusions are to a great extent based on aesthetic grounds, which he professes to exclude (Introduction, p. xx.), and so far they are valuable; but in so far as they are based on metrical grounds, they are comparatively worthless, for his tables do not contain the total number of verse-lines in the plays registered, and so do not furnish an absolute standard-test of authorship. Just so the late Mr. Buckle's inferences from a table of the numbers of suicides in London for each of five successive years were invalidated by his omission to consider the population and total number of deaths for each year. As it seems to me, Mr. Fleay has attempted to cover too much ground for a student's manual. To treat the theory and application of metrical tests effectively a separate volume should be devoted to the subject: and we have no doubt whatever of Mr. Fleay's "stuffed sufficiency" for accomplishing such a work. The mere reprint of his separate papers, some unchanged, others partly recomposed, is quite inadequate to serve as a guide to the student. The want of systematic development alone unfits them for that function. The mere absence of definitions is a needless difficulty, especially where the terminology is so novel and imperfect as in metrical tests. No student, however sagacious, could guess what a *double ending* or a *female ending* could possibly mean, apart from examples, to be sought out and applied. He would never suspect that a line with a single ending could ever be said to have a double ending:

and the introduction of sex surely does not help the matter a jot. The whole thing is too crude, imperfect, subjective, and one-sided, as it stands, in Part II., to serve any other end than a hindrance to the student. Nay, more: Mr. Fleay himself seems not to have made up his own mind on several of the issues raised: and his deliverances are sometimes quite inconsistent with each other, or do not convey his real meaning. We actually find him denying (on metrical grounds) the prose scenes of a play to Shakspeare! yet we cannot think for a moment that he meant that. See p. 52, where he states the *Two Noble Kinsmen* to be the joint work of Shakspeare and Fletcher; and he restricts Shakspeare's part to i., iii., 1 and 2, and v., 1, 3 and 4. But he knew quite well that ii. 1, and iv. 3, are Shakspeare's too; only he was too full of metrical tests to think of the prose scenes.

Whatever may be thought of Mr. Fleay's method of metrical tests (and in the case of *Pericles* and *Timon* I think his work is eminently good) it was a very unfair proceeding to reprint his New Shakspeare Society papers without reproducing the arguments employed against them; which, at least in the case of one play, have been confessedly successful. In the Introduction (p. xx.) he tells us that these papers were added at the suggestion of Mr. J. R. Green. It is not likely that, in making the suggestion, Mr. Green dreamt of so unfair a proceeding as that of giving the papers without the replies. The student who uses this manual will regret the absence of an index: one of the greatest drawbacks to the usefulness of such a work. For my own part—though it is likely some readers will not agree with me here—I regret that the book should have been printed on paper of a yellowish tint, which is peculiarly trying to weak eyes. If publishers are not superior to the vanity of imitating the venerable discoloration of age, they ought, in regard to the interests of posterity, to print in the blackest ink on the whitest paper.

C. M. INGLEBY.

Tobacco: its History and Associations, including an Account of the Plant, and its Manufacture; with its Modes of use in all Ages and Countries. By F. W. Fairholt, F.S.A. (London: Chatto & Windus, 1876.)

An ancient Mexican legend asserts that tobacco was smoked at the creation of man, and although we may not have sufficient faith to agree to the truth of this very early date, we can safely accept the old Indian traditions of its great antiquity on the American continent. Although Columbus noticed the custom of smoking in his second voyage, in 1494, tobacco was not introduced into Europe until nearly seventy years after that date. Jean Nicot, Lord of Villemain, Master of the Requests of the French King's household, and ambassador to the Portuguese Court, purchased, while at Lisbon, some tobacco seed from a Flemish merchant who had obtained it in Florida, and on his return to France in 1561 he presented to Catharine de Medicis a few of the plants obtained from this seed. Sir John Hawkins is believed to have

brought tobacco into England four years after this, but the honour of being the first English smoker, which is usually given to Sir Walter Raleigh, appears to belong to Ralph Lane, who was sent out by Raleigh as governor of Virginia, and returned to England in 1586.

On its first introduction tobacco was supposed to produce the most remarkable sanitary effects, and was in consequence named *Herba panacea*, and *Herba sancta*. Spenser calls it *divine tobacco*, and includes it among the medicinal herbs mentioned in the *Faery Queen*, and Lilly, the Euphuist, describes our *holy herb Nicotian* as a cure for a spear-wound. Others prescribed it as a cure for the plague. Although tobacco has been in use in Europe for two centuries and a half, and its friends and enemies have fought and are fighting over it, nothing satisfactory has yet been settled by any impartial judge as to its evil or beneficial effect upon the constitution. Smokers see nothing but good in it, and non-smokers nothing but ill, and although all agree as to the evil of excess, few will agree as to what excess is. The German who smokes his sixteen penny cigars before 3 o'clock in the afternoon never suspects that he is other than a moderate smoker. The smokers, however, are on the winning side. They have passed through persecution and, having suffered, they are now aggressive. Obstacles clear away before their determined action. Railway platforms are open to the smokers, cigar or pipe in mouth. Carriages are set aside for them, and ladies with a cough intimate that they rather like the smell of smoke. According to Mr. Lane, tobacco was introduced into Turkey and Arabia in the beginning of the seventeenth century, and in 1601 it is known to have been carried to Java. Turks and Persians at first declared smoking to be a sin against their holy religion, and to render the custom ridiculous a Turk who had been found smoking was conducted through the streets of Constantinople with a pipe transfixed through his nose. The traveller Sandys saw an unfortunate so treated in the year 1610.

Celebrated men have been pretty equally ranged under the respective banners of the smokers and non-smokers. James I., Louis XIV., Taylor the Water-poet, Penn the Quaker, Cowper, Goethe, Balzac, and Dumas, are among the haters; and Frederick I. of Prussia, whose "Tabaks Collegium" was the cabinet council of the country, Hobbes of Malmesbury, Dean Aldrich, Sir Isaac Newton, Dr. Parr, Robert Hall, Charles Lamb, Scott, Campbell, and Byron, among the lovers of the weed. All these last, and many more, could sing with the authors of *Odes and Addresses to Great People* (Hood and Hamilton Reynolds)—

"How oft this fragrant smoke upheuled
Hath borne me from this little world,
And all that in it lies."

There are fashions in the manner of smoking as in other things, and the two extremes are reached on the one side in the German pipes, some of which will hold an ounce of tobacco, and on the other in the Japanese pipes that only contain sufficient for two whiffs. The largest pipe in existence is the kiln prepared at the Docks for the

burning of damaged tobacco, which goes by the name of "Her Majesty's tobacco-pipe." The North American Indians are excessive smokers, and a savage in want of his pipe has been known to dig a small hole in the ground, light his tobacco in it, and draw the smoke through a reed. Various materials have been smoked by the poor as substitutes for tobacco, such as white moss in the Highlands, and eye-bright, dock, camomile, and other herbs, in England; and Mr. Fairholt knew a gentleman who smoked tea.

Tobacco is a hardy flowering perennial plant, which grows freely in a rich moist soil. It may be raised without difficulty from the equator to 50° of latitude, but speedily exhausts the soil, as may be judged from the large amount of ash which it contains. Every ton of perfectly dry leaves carries off from the soil from four to five hundredweight of mineral matter—that is, as much as is contained in fourteen tons of the grain of wheat.

Cigars and cigarettes have banished pipes from Spain; and there is a Spanish proverb to the effect that "a paper cigarette, a glass of fresh water, and the kiss of a pretty girl will sustain a man for a day without eating." Pipes have of late years come more into favour in England; and those who cannot afford high-priced cigars do well to shun the cheap ones, which are said, on the authority of a Parliamentary return, to consist of

"sugar, alum, lime, flour of meal, rhubarb leaves, saltpetre, fuller's earth, starch, malt commings, chromate of lead, peat moss, treacle, common burdock leaves, common salt, endive leaves, lamp-black, gum, red dye and black dye composed of vegetable red, iron, and liquorice. . . . Havannahs," at one penny each, "are sometimes steeped in an infusion of strong tobacco water, to give them a little external flavour of a true kind."

In noticing the uses that have been made of tobacco, it is necessary to mention the practice of chewing, which was followed by the Indians to stay hunger in travel, and is often adopted by soldiers and sailors for the same reason. General Monk sanctioned the habit; and in the seventeenth century it was usual for gentlemen to carry about with them silver basins to spit in, and this was done with an air of distinction.

The custom of snuff-taking, although now treated with disfavour, and looked upon as a dirty habit, was once indulged in by all who wished to make a figure in the world, and the proper mode of carrying a snuff-box was a mark of fashionable culture.

A list of distinguished snuff-takers would be a long one. Frederick the Great loved snuff "so entirely that he had capacious pockets made to his waistcoat that he might have as little trouble as possible in getting for immediate use the largest quantity he could desire," and

"Talleyrand argued that snuff-taking was essential to all great politicians, as it gave them time for thought in answering awkward questions while pretending only to indulge in a pinch; or a proper management of the box enabled them to adapt themselves to many temporary necessities of diplomacy."

Snuff-takers sometimes became snuff-collectors, and the Earl of Harrington was one of these:—

"He spared no expense in procuring snuffs of

all kinds, and devoted one room of his mansion in Whitehall Gardens to properly storing them all. That room was a curiosity in its way, with its rows of well-made jars and proper materials of all kinds for the due admixture and management of the snuffs they contained, under the able superintendence of a well-informed man, who was the guardian angel thereof. After the Earl's death the collection was sold, and prices that seem fabulous to the uninitiated were realised for the finest sorts."

Pope Urban VIII. published a bull against the use of snuff in 1624, but a century after Benedict XIV. revoked it because he himself had become a snuff-taker. Louis XIV. had an antipathy to snuff, as he had to tobacco in every form, and the royal physician, Mons. Fagon, is said to have devoted his best energies to the composition of an oration on the evils of snuff-taking. The orator, however, failed to convince his audience, because, when most excited, he had frequent recourse to his own snuff-box.

Snuff-boxes were profusely ornamented, and it became a practice at Courts to present these handsome baubles to foreign ministers. Messrs. Rundell and Bridge received 8,205*l.* 15*s.* 5*d.* for snuff-boxes so given at the coronation of George IV. Wicked people whispered that the same boxes did duty again, and again. Thus the ambassador would send the newly-presented box to the jeweller, who gave him a consideration for it, and on the next occasion that a snuff-box was required the purchaser delivered his second-hand box at the palace as a new one.

The late Mr. Fairholt's qualifications for the office of historiographer of tobacco appear in his pleasant dedication to Mr. Roach Smith, where he writes:—

"Born in London, and never having been out of sight of St. Paul's until I had reached my twenty-second year, the tobacco-warehouse where my father worked became my playground, and my first remembrances are of rolling in the tobacco-leaf as country children would roll in a hay-field, and playing at hide-and-seek in the empty barrels."

He produced a book which does credit both to his pen and his pencil, and is a capital monograph on an interesting subject. The publishers have re-issued the book in a pretty form, but they nowhere state that it was first printed in 1859, and that the author died on April 3, 1866. HENRY B. WHEATLEY.

Encyclopaedia Britannica. Ninth Edition. Vol. IV. (Bok-Can.) (Edinburgh: A. & C. Black, 1876.)

THE three earlier volumes of the *Encyclopaedia Britannica* have been already reviewed at some length in these columns, the first by the writer of the present notice. It is now needless to commend this great work to the good-will of the public; nor is it even necessary to state that the pre-eminent standard of excellence continues to be fully maintained. But the issue of a new volume seems to demand some words of critical comment. It is impossible, of course, to do justice to such a weighty body of varied learning as is contained in these 800 quarto pages of close type. The functions of the reviewer are perforce torn from him; and he is compelled to confess that he is relegated to the position of an ordinary reader.

The advertisement exhibiting the principal contents, with the names of the contributors, is in itself the most favourable, and perhaps the most adequate, recommendation that such a work as this can possess. The articles on "Botany" and "Bridges," by two Edinburgh professors, and that on "Building" by Mr. W. Papworth, are the chief monuments of special erudition in the present volume, of which they occupy together just one-fourth. The second and third of these especially commend themselves to a layman for their exhaustive and lucid treatment. "Brewing," by Mr. S. A. Wylie, is also expounded in a way that is both thorough and interesting; but "Canal," by Mr. D. Stevenson, may be thought to omit some aspects of the subject, which would, no doubt, have found their place if the article had been longer.

After these branches of specialised knowledge, the geographical articles come next in importance. "Bolivia" and "Brazil," by Mr. Keith Johnston, are models of what such articles should be. The fresh experience of the writer is combined with the latest statistical information, and every aspect of these countries is brought vividly before the reader. "Burmah" and "Cambodia"—the first unsigned, the latter by Colonel Yule—are scarcely less satisfactory; nor should the longer accounts of "California" and "Canada" be passed over. Among minor notices, those on places in Persia deserve attention, if only because the signature of Sir H. Rawlinson shows the authoritative supervision which they have received. In this connexion, it may be suggested that the sketch-maps and plans of towns, scattered through the work, are deplorably inferior to the letter-press. In not a few cases the names on the maps are illegible; and most of the plans would be more effective for illustration if the names of the streets, &c., were universally banished to the margin.

But the staple of this fourth volume is Biography. The curious may sometimes have noticed that among names of persons, particularly of Englishmen, the letter B is by far the most common initial. We find, accordingly, that the number of distinguished lives presented to us is unusually great on this occasion; and it happens that the great majority of them belong to modern times. Literature figures most strongly, and in literature, the poets. Mrs. Browning, Burns, Byron, and Campbell, fill no small share in the poetical world of the last hundred years; and Calderon and Camoens represent the verse-writers of the Iberian peninsula. In other walks of literature are Bolingbroke, Brougham, Buckle, Buffon, Bunsen, Burke, and the two Butlers; while Caesar and Calvin occupy the position of epoch-making heroes. It would be untrue to suggest that the treatment of all these names is equally meritorious. "Burke," by Mr. J. Morley, is the best, where many are good. The present generation, unfortunately, knows but little of that great man, whose national services and literary ability it would be difficult to parallel. We should be glad if the writer of this biography would undertake to expand it into an independent book; but even as it stands it is worthy of being com-

pared with lives written under similar circumstances by De Quincey and Macaulay. "Bolingbroke," by Mr. R. Adamson (the successor to Professor Jevons at Owens College) is disappointing; and it is not a sufficient excuse to put the old question, "Who now reads Bolingbroke?" But "Bishop Butler," by the same writer, more than satisfies our expectation. This article comes only second to that on "Burke." In competent knowledge, philosophical acumen, judicial impartiality, and clearness of style, the new professor has at once established his reputation. "Dr. Thomas Brown," the Scotch philosopher, is also by Professor Adamson. Among the poets, "Byron" is, perhaps, the best, though the task of the writer, Mr. W. Minto, was by no means the least hazardous. It is, indeed, impossible to over-estimate the difficulty of writing adequately a critical life, in a case where the private incidents are no less familiar to thousands than are the public works. With a politician, the incidents are the life; but in the case of a poet, his work is so inextricably interwoven with his outer life that the views which we entertain of the one must of necessity determine our opinion of the other. In his article on "Burns," Professor Nichol has failed in the attempt. The memoir is too slight, and smoothly passes over certain events which had a predominating influence on the poet; the pardonable sentiment of patriotism, which in such a connexion needs not to be vaunted, openly takes the place of criticism; but, above all, the style of the article is faulty to a degree which is unaccountable. Burns' first connexion with Jean Armour is confused, and not illustrated, by the hackneyed quotation from Gibbon's autobiography, in which he antithetically describes his single love-adventure. In four columns there may be discovered at least five quotations from Tennyson, and twice as many more from the better-known portions of Shakspeare, Milton, Keats, and Browning, intermingled promiscuously with tags from Burns; while the poet himself is illustrated by two consecutive stanzas, which even most Englishmen are in the habit of carrying in their heads. "Mrs. Browning" is briefly, but appreciatively, criticised by Mr. G. Barnett Smith, though it may be doubted whether "imagination," in the common meaning of the word, is justly denied to that gifted woman. The Life of Buckle is well narrated, but his historical doctrines are somewhat roughly handled by Prof. Flint. "Bunsen" is written by his own son. "Lord Brougham" and "Lord Campbell" are interesting, but not attractive. The authors of *Hudibras* and the *Religio Medici* are both particularly well treated. "Calvin" is from the pen of the Rev. W. L. Alexander, which in itself is a sufficient guarantee both of knowledge and liberality of thought. Mr. Oscar Browning describes, in language of especial force, what it was that Caesar did; but scarcely attempts to portray the man as he was.

This volume happens to be exceptionally deficient in articles bearing on Theology. Apart from "Calvin," which only introduces incidentally the body of doctrines known as Calvinism, there is little beyond a striking

article on "The Canaanites," by the Rev. T. K. Cheyne. Of miscellaneous articles, again, there are not many worthy of notice. The most important of those that may be brought under this class is "Breeds," by Mr. F. Darwin, in which the father's views on the variation of animals and plants under domestication are enforced, with even more than the father's lucidity.

There are many articles left on which we had proposed to say something. But we have wellnigh exhausted our whole vocabulary of approving epithets. It remains to say that in course of reading steadily through large consecutive portions of this book, out of regard to our duty as a reviewer, we have been led to view the *Encyclopædia Britannica*, not only as a utilitarian book of reference, but as a source of genuine literary pleasure, such as even Charles Lamb would not have disdained. JAS. S. COTTON.

Records of the Gupta Dynasty. Illustrated by Inscriptions, Written History, Local Traditions, and Coins. To which is added a Chapter on the Arabs in Sind. By Edward Thomas, F.R.S. (London: Trübner & Co., 1876.)

"It would contribute very material aid towards the reconstruction of the general chronology of India," says the learned author of this illustrated folio, after enumerating certain Indo-Scythian inscriptions in the Indo-Baktrian and Baktrian-Pāli alphabets respectively, "if we could determine the era to which these inscription dates refer; it is clear that many of them are mere regnal dates, but as some of them run up as high as ninety-eight, this alone puts them beyond such confined system of reckoning, and even outside the probable duration of the combined reign of the three brothers, Hushka, Jushka, and Kanishka of the Kashmir chronicles."

Truly the question is full of perplexity. Vikramāditya gives as a starting-point, B.C. 57; Saka, A.D. 79; the Seleucid reckoning, B.C. 312, with "the omission of the current figure for hundreds;" and Mr. Thomas prefers the last as most suitable to work out his wished-for results. Though his arguments do not carry conviction, and he scarcely writes as expecting them to do so, his republished letter on the subject to the ACADEMY may be commended to readers interested in the subject as deserving of attentive perusal; and the late introduction of a fourth, or Parthian era, supplies important auxiliary data to students of Indian archaeology.

But he adds to Kanishka and Huvishka or Hushka (page 16), in classifying the Mathura inscriptions, the name of an Indo-Scythian king, Vāsudeva; and it is with reference to this very monarch that, in one of the latest issues of the Royal Asiatic Society's *Journal*, Prof. Dowson discusses practically the difficulty above expressed. He believes the designation to belong to the year 5 (Samvāt), and it is also apparent to him in 45 and 98. The suggestion that it be accepted as a Hindū royal appellative, and therefore applicable to more than one individual of the Scythic dynasty, is clearly not discarded by Mr. Thomas, who

uses the words "name or title;" and it is, without doubt, plausible. Vāsudeva, in the common interpretation of the word, may be the father of Krishna, or a son of Krishna; it is a name borne by Hindus at the present day. More to the point still, Bās Deo (which is "Vās deo," or by other transliteration, "Vāsa deva,") was the Emperor of Kanauj in A.D. 330, mentioned by Cedrenus, writing in the eleventh century, as the sovereign who sent Mitrodorus with presents to Constantine. Certainly if this Mitrodorus be the "clumsy creation" supposed probable by Mr. Priaux in reviewing the Indian Embassies to Rome, at p. 184 of his recent *Apollonius of Tyana*, his Imperial master may be fictitious also; but the immediate successor of Anangpāl, the founder of Delhi, who flourished in Vikramāditya 429 (A.D. 372), was, according to Abul Fadhl and Farishta, "Bāsdeo." Here, then, we have, at least, one great potentate of the name, the position given to whom by Muslim annalists in pre-Hijra history seems to be chronologically corroborated by a Christian writer. So that, name or title, "Vāsudeva" may be considered regal and traditional; and its identification with a living monarch of the fourth century of the Christian era renders it highly probable that it may have been applied to a predecessor in and before the first. The particular king signified in the Mathura Inscriptions was supposed by General Cunningham to have reigned from B.C. 13 to A.D. 26, a period prolonged on later evidence to A.D. 41. He bears the title of *Deva-putra*, applied to Kanishka in Bahāwalpur, and is identified as an Indo-Scythian.

After all, it may be said, this question of the Mathura Inscriptions, well as it illustrates one of the many difficulties experienced by the scientific numismatist, does not fairly express the gist of the present publication. The Kashmir triad and Vāsudeva form rather an episode than the true text of the volume we are called upon to notice. The specimen prototype of this same Vāsudeva is only prefixed as "introductory to the Gupta gold coinage;" and finds no place in the well-executed autotype plate which exhibits "the exclusively continuous Gupta series." But in a late prospectus of the *International Numismata Orientalia*, we observe that General Cunningham will now be able "to prefix to the Indo-Scythian series, to which he is already pledged, a full and elaborated review of the Baktrian successors of Alexander;" and we may hope, amid his results, to find the link between these comparatively modern Guptas and more ancient but better known names. We gather from Abul Fadhl—using Gladwin's translation, without his orthography—that Hushka, Jushka or Zushka, and Kanishka, were preceded by Damodhar, Jaloka, and Asoka; and here, though many gaps are naturally unfilled, there is at once opened out a range of enquiry the more interesting because the more familiar. In no passage of his book will Mr. Thomas command so much general sympathy as when (p. 27) he quotes an inscription referring to a restoration of "the dam or bridge which retained the waters of the Palesari river." This is called the "Sah, or Rudra Dama Inscription,

Junágarh ;" and it recites the name of the Maurya Raja Chandra Gupta, the Sandrocottus, or Sandrokoptos of our school forms, and less directly that of the renowned Asoka Maurya, whom we are taught to accept as his grandson. Those who have studied the *Asiatic Researches* will perhaps remember Mr. Wilford's "Allitrochades," or "Amitrochades," the son of this Chandra Gupta, a name he thought derivable from Mitra-Gupta.* Such a line of enquiry takes us back at least to B.C. 312, or to the first year of the Seleucidan Era.

In conclusion it may safely be admitted that Mr. Thomas, a true archaeologist as well as most distinguished numismatist, has again earned the acknowledgments of students of Indian history by putting before them valuable details elucidating the reality of ancient dynasties. The discussion is not strictly new; and, indeed, the greater part of the matter from page 38 to page 43 is a reprint from the writer's previous contributions to Vol. x., Part 2 of the *Journal of the Royal Asiatic Society*; but the materials, thus collected in a compact form and carefully annotated, are instructive and inviting. He has arranged them so as to determine "the age and the spread of the dominions of the Guptas," under the four heads of Inscriptions, Written History, Traditions, and Coins; and each division is treated with scholarly acumen. The Sâh kings of Surashtra are separately examined by the light of inscriptions and coins; and there are some interesting remarks added on the probable processes of use and decay to which the Greek language was subjected in India. The remainder of the work is perhaps more strictly numismatic in character; and concludes with an analysis of certain Arab coins chiefly bearing upon early Muhammadan rule in the Province of Sind. There is very much to be said on the history connected with these, many available data for which have yet to be collected and put into readable shape. But the subject is worthy of a separate article, and cannot be treated in two or three lines. F. J. GOLDSMID.

NEW NOVELS.

Martin Laws. (London: Samuel Tinsley, 1876.)

The Days of His Vanity. By Sydney Grundy. (London: Samuel Tinsley, 1876.)

The Pennant Family. By Anne Beale. (London: Hurst & Blackett, 1876.)

Fashion and Passion. By the Duke de Medina Pomar. (London: Chapman & Hall, 1876.)

A Woman Scorned. By E. Owens Blackburne. (London: Tinsley Brothers, 1876.)

The Mystery of Orleton Manor. By Robert Jewell. (London: James Blackwood & Co., 1876.)

It will be tolerably evident to the instructed reader that *Martin Laws* is an eldest child. As such, and because it is free from the pretentiousness, silliness, and bad taste which too often disfigure first attempts, it deserves

* Volume v., quoted by Maurice, in *Modern History of Hindostan*, vol. i. part 1.

lenient treatment. Indeed, there has apparently been bestowed upon the book an amount of painstaking which is worthy of all praise, though the pains have not always been taken according to knowledge. The author should guard against such provincialisms and solecisms as "she went out middle-day," "without he could prove," "you will come along, papa," "between you and I." He should also not talk of a sermon being "one long peroration," or of "replenishing embers." He has, moreover, to look to a very common defect, that of introducing characters which apparently are going to have something important to do with the action and really do nothing at all. Such a character is the Rev. Mr. Barrow, about whose character and antecedents many dark and apparently suggestive hints are given, and who yet fades like an unsubstantial pageant. This error is, perhaps, in a great measure consequent upon another, that of introducing too many characters. At least half of the personages of *Martin Laws* might with advantage be struck out or reduced to the rank of *mutae personae*. These mistakes, however, are almost inevitably committed at first by all authors except those of the greatest genius, and nobody need be discouraged by the pointing out of their commission. The book is on the whole a very fair attempt in a praiseworthy kind, the kind which aims at faithful rendering of ordinary scenery and ordinary character. The fortunes and surroundings of the waif Martin Laws are a little suggestive of those of *John Halifax*, and the tone of the book is somewhat similar, but there is no imitation. It is impossible not to look with some favour on a book which is neither mawkish on the one hand, nor disfigured by the bumptious bad taste which too often attends efforts to avoid mawkishness.

The Days of His Vanity is cast in a more ambitious mould and compact of more perilous stuff. Mr. Sydney Grundy (if, indeed, he be not an aspiring individual of the sex which his famous namesake adorns) is apparently a member of one of the Honourable Societies which dwell west of Whitefriars, if we may judge from his prettily expressed compassion for "the hearts that are breaking before the mystery of things in those chambers in the Temple where so many of the flower of English youth are living lonely lives." He may also be a university man, though his phrase of "being at college" with some one savours rather of the outer world. At any rate he shows some signs of the form and pressure of the time, can talk with a melancholy compassion of religion, doubts the immortality of his soul with due discomfort, and is very virtuously indignant at commonplace virtue. And it has seemed good to him to write a novel at which we should like not to laugh, because there is an air of sincerity about it, and because the riddle of the painful earth is undoubtedly painful and perplexing, however it be stated. But we think that Mr. Grundy if he will coolly read his own book will see that it is hardly fair to curse, Porson-fashion, the "course of events" when it is the actors who are in fault. The fate of his Vane family is no doubt sad. It is very distressing that a young girl should

die just as she is going to be married, that her mother should follow her to the grave by reason of brandy and despair, and that her younger sister should go to the bad in consequence of friendlessness and of settlements carelessly drawn and not very honestly administered. But it must be a curiously perverted view of these events which leads people to shake their fists in the face of Heaven because every one is not wheeled in a perambulator direct to Paradise. It seems to Mr. Grundy very wrong that evil acts should, as a rule, do harm to others than the actor; does he think that the laws of mechanics are wicked because it is the hit rather than the hitter who usually tumbles down? It would also, perhaps, be well not to begin and end "books" with the repeated statement that "the sun is shining upon the river and the river is streaming on," because memories of Mr. Lewis Carroll and of "C. S. C." are apt to arise. Moreover, who gave Mr. Grundy leave to speak of England's greatest novelist—of the greatest, perhaps, that the world has seen—as "jolly, genial old Thackeray"?

Since we are in the questioning vein we may ask at what period during the present century was it customary for Welsh Earls to ride about the cliffs at night with dark lanterns at their horses' heads, on wrecking thoughts intent? The answer to this question will give the exact date of the events recorded in *The Pennant Family*, a date which it would be interesting to know. The Earl in question is a very peculiar person, and appears to have been as confused in his notions of law and history as in his ideas of morality, for we find him threatening a young lady who has displeased him that she shall be "burnt for a witch." Miss Beale informs us that one of her characters unconsciously used the words "Take him up tenderly, Lift him with care," years before they were used by Hood—a very interesting fact, which corroborates our previous impression that all the poetry of the Saxon has been anticipated by the bards of the Principality. Despite these oddities, there is a good deal that is really pathetic in *The Pennant Family*, though it is impossible not to feel keenly the want of descriptive power. Some of the wrecking scenes, though improbable, afford magnificent opportunities, and the opportunities are not taken. As an illustration of the fine old poetical justice which is now so thoroughly out of fashion, the book will perhaps interest some people.

We must own to a hearty wish that the Duke de Medina Pomar could find in his heart to bestow a little less of his industry upon the public. It is but three or four months since our table groaned under the three mighty volumes of *Through the Ages*: and to meet the noble and gifted author of that stupendous work again so soon is almost too much for us. *Fashion and Passion* is, however, interesting as showing that when a man has with great trouble written a very silly book with a serious purpose, it is still possible for him by taking thought to add a cubit to the stature of his folly. The Duke requests us in a jaunty preface to call his present book "fast" or "improper:" this we certainly shall not do; first,

because a book can hardly be fast when it is intensely slow, and, secondly, because whatever we may think of this young gentleman's intellect we see no reason to find fault with his morals. There can be nothing very vicious about an author who takes the trouble to christen all his chapters after popular novels. But there is one thing in the book which neither the Duke de Medina Pomar's extreme youth nor his possibly imperfect acquaintance with English notions of the conduct of a gentleman can excuse. To introduce half the leaders of English society in a novel under the thinnest possible disguises of their names and titles, to drag in descriptions of their houses, their habits, and their personal appearance, is simply to take an unwarrantable liberty—a liberty which not so very many years ago would have subjected the offender to unpleasant consequences. If the disuse of the old rough-and-ready methods of correction permits this sort of thing the sooner they cease to be obsolete the better. It is true that in the present case the book in which these personalities occur is so childish that no one can be seriously offended. But even children should be taught good manners. We can compliment the author on his style as little as on his good taste. On two consecutive pages we find these two sentences:—"She knew that in the cabin they could not possibly remain alone for any length of time, particularly when blowing such a gale." "The *Pathfinder* was anything but a first-rate vessel, and, having all the portholes closed on account of the inclemency of the weather, the atmosphere in it was so close," &c., &c. We don't quite know which of these two sights we should prefer to see, a pair of lovers blowing a gale, or an atmosphere with portholes.

When a young woman who thinks she is plain, but isn't, sits about in gardens disconsolately clad in shabby dresses, and is haunted by a bewilderingly beautiful captain who apparently chaffs and teases her, but really regards her with helpless adoration—when she has an unappreciative brother and a beautiful but diabolical sister, and is plotted against in a Macchiavellian manner that so she may marry a wealthy suitor, and tells the whole story in the present tense—do we seem to have heard something not dissimilar before? It is to be feared that we do. There is, however, in *A Woman Scorned* a lunatic of large property who goes about the country with performing dogs and birds, and is at any rate new in this conjunction. Also, the wicked sister is eaten up of dogs—a catastrophe which has not been as much used in novels as its undoubted effect and the suggestive precedents of Actæon and Jezebel might seem to render likely. There is really not much more to say about the book, except that it will not take long to read, and will be found tolerably interesting—according to the degree and measure of its interest—in the reading.

The *Mystery of Orleton Manor* is a book of a class which has not been common of late years. The author apologises very humbly for his work in a rather superfluous preface—superfluous, because, in the first place, no amount of apology

will atone for the production of a bad book; and, in the second place, because the book is quite good enough to do without any apology. It tells how Thomas Burton was kidnapped in extreme youth by the once-usual gipsy, and went through various vicissitudes in a manner formerly well known to us. But, though there are passages which will remind many people of *Oliver Twist*, and other passages which will remind a few of *The Fool of Quality*, it would be a hasty person who should charge Mr. Jewell with excessive imitation. There is a certain amount of awkwardness inseparable from the first flapping of any wings, and beyond this amount we do not think that he goes. For his good we may remark that the book is inordinately long; that, as the hero knew his name and whence he came, it is very strange that his many benevolent friends did not take the simple and obvious steps necessary for restoring him to his sorrowing uncle; and that the Samaritan chimney-sweeper, Mr. Maggs, and his family are perilous characters. We say perilous advisedly, for though they have imperilled they have not wrecked *Orleton Manor*. But the truth is that the general form and design of the book is one which does not at present command public attention, and it would probably be worth Mr. Jewell's while to turn his thoughts to some other style. His characters are human beings though of a somewhat antiquated type, and this is always something. GEORGE SAINTSBURY.

RECENT VERSE.

Clarel: a Poem and Pilgrimage in the Holy Land. By Herman Melville. (New York: G. P. Putnam's Sons.) These volumes are thoroughly described in their title. An American traveller in the Holy Land, full of Western thought, formed by modern civilisation, wanders among Eastern shrines where dawned a faith which seems now dying, now possessed of a strange vitality: at one time changeless, at another capable of adapting itself to every age and time. The traveller falls in with companions in his journey and makes new friends, nor is a more tender element wholly wanting. The scenes of the pilgrimage, the varying thoughts and emotions called up by them, are carefully described, and the result is a book of very great interest, and poetry of no mean order. The form is subordinate to the matter, and a rugged inattention to niceties of rhyme and metre here and there seems rather deliberate than careless. In this, in the musical verse where the writer chooses to be musical, in the subtle blending of old and new thought, in the unexpected turns of argument, and in the hidden connexion between things outwardly separate, Mr. Melville reminds us of A. H. Clough. He probably represents one phase of American thought as truly as Clough did one side of the Oxford of his day. The following lines on the Holy Sepulchre are striking:—

"In Crete they claimed the tomb of Jove,
In glen o'er which his eagles soar;
But through a peopled town ye rove
To Christ's low tomb, where, nigh the door,
Settles the dove. So much the more
The contrast stamps the human God
Who dwelt among us, made abode
With us, and was of woman born;
Partook our bread and thought no scorn
To share the humblest, homeliest hearth,
Shared all of man except the sin and mirth."

—Vol. i., p. 16.

We must make room for one more quotation,

which is typical of the tone and spirit as well as the poetry of the whole:—

"He espied
Upon the mountain humbly kneeling
Those shepherds twain, while morning tide
Rolled o'er the hills with golden healing.
It was a rock they kneeled upon,
Convenient for their rite avowed—
Kneeled and their turbaned foreheads bowed—
Bowed over till they kissed the stone:
Each shaggy surcoat heedful spread
For rug such as in mosque is laid.
About the ledge's favoured hem
Mild fed their sheep enringing them,
While facing as by second sight
Toward Mecca they direct the rite.
'Look; and their backs on Bethlehem turned,'
Cried Rolf. The priest then, who discerned
The drift, replied 'Yes, for they pray
To Allah.' Well, and what of that?
Christ listens standing in heaven's gate,
Benignant listens, nor doth stay
Upon a syllable in creed,
Vowels and consonants indeed."

—Vol. ii., p. 477.

We advise our readers to study this interesting poem, which deserves more attention than we fear it is likely to gain in an age which craves for smooth, short, lyric song, and is impatient for the most part of what is philosophic or didactic.

Greenwood's Farewell, and other Poems. By the Earl of Southesk, K.T. (Strahan and Co.) Lord Southesk possesses one, though it is perhaps the lowest, characteristic of a poet—he is good at mere rhymes. He ends a line with a word which seems as if it must be difficult to match without a sense of effort, and yet when the rhyme comes it is perfectly natural and satisfactory. But there our praise must end. Balderdash, vulgarity, and a coarseness which transcends mere vulgarity, struggle for the mastery throughout the volume. An old gamekeeper is dying, and the parson comes to visit him. The daughter is crying, and says the gamekeeper:—

"My child, I doubt
This poor old flickering taper
Is soon to be put out.
It matters not what moment
The fateful snuffers fall,
Last hours are not for woe meant,
But for good-byes to all.
'Ah!' said the parson, 'truly,
Prolonged last hours afford,
To those that use them duly,
Much cause to praise the Lord.'"

There is a poem called "Pigworm and Dixie," the gross vulgarity of which deserves the strongest condemnation. Lord Southesk may tell us he is writing dramatically; but he has no more right to introduce such characters and such phrases than a stage-writer would have to introduce the loathsome orgies of a Ratcliffe Highway publichouse into his play. There are some lines called "Necromancy," which begin thus:—

"Come!—Come!—Come!
From the depths of the sea,
Numb—numb—numb
And cold though you be."

Lord Southesk can call spirits from the vasty deep, but would they come when he called for them thus? He has not the excuse of youth, nor should he yet be in his dotage, but is of an age to know better than to write stuff like this.

Poems by John Moultrie. With Memoir by the Rev. Prebendary Coleridge. (London: Macmillan and Co.; Rugby: W. Billington.) Mr. Moultrie was one of those youthful poets whose after-performances never realised their early promise. While still an Eton boy he had written, not only "My Brother's Grave," the pathetic lines by which he is best known, but "Godiva," "Maimoune," and several other poems, which were contributed to *The Etonian* by him, and show metrical and intellectual power far in advance of his years. He was then, however, in the imitative stage, and

his verses were consciously modelled on "Beppo" and the writings of John Hookham Frere. In after life, and when he gained a style of his own, he wrote much that was graceful and little that was excellent. His more vigorous poems, "The Black Fence," and "St. Mary, the Virgin and the Wife," arose out of a local controversy with Rome, when Captain Hibbert became a convert to Roman Catholicism, and built a chapel at Rugby, of which parish Mr. Moultrie was rector. In his long life Mr. Moultrie made many friends, and this collected edition of his poems is a fitting tribute to his memory. It is printed at Rugby in type somewhat distressingly small, and Mr. Derwent Coleridge's memoir is carelessly written or corrected—as when he calls William Giffard Coolesley, a name well-known to all Etonians, the Rev. George Coolesley. The memoir is egotistic and over-laudatory.

Haileybury Verses. Selected and arranged by Two Cantabs. (Cambridge: W. Metcalfe and Sons.) A reader of Mr. Moultrie might well be tempted to become *laudator temporis acti*; so great is the gulf between the poets in *The Etonian*, and those of the magazine to which, as it would seem, these verses were contributed. The collection may no doubt be valued by old Haileybury boys as a memorial of their literary aspirations, but none rise above, while most are beneath, mediocrity.

Verses from the "Harvard Advocate." (New York: Hurd and Houghton.) America is so rich in minor poets who have written extremely graceful lyrics even when they have given us no great poem of sustained effort, that we have read this volume with considerable surprise at finding how feeble and even bad are its contents. They are selected from twenty volumes of the *Harvard Advocate*, and only one, called "Soupir," has fancy, or melody, or any other lyric virtue. The following stanzas, however, have real merit:—

"A watery waste where the wind is blowing;
A cold wind blowing in sobs and sighs;
A strip of sand, with dry grass growing—
Above, night falling from leaden skies.
Two, but two, on the sand-strip straying,
Pacing its limits up and down;
Loath to linger, but still delaying,
Dreading return to the fading town.

A ship sails out of the harbour slowly,
With a silent watcher standing astern;
A kerchief waves from a cottage lowly—
Ah, God! the lessons we all must learn."

Out of the Silence, and other Verses. By John Bower. (Kelso: J. and J. H. Rutherford.) The 165 pages of this book are occupied by a great number of small poems chiefly lyrical. Few, though some, are utterly bad, but no single one is worth quoting, or was worth printing.

Labda and other Poems. By J. M. Joy. (George Bell and Sons.) Mr. Joy also has written poems whose miserable mediocrity is best expressed by saying as little as possible about them. The excellent workmanship of the Chiswick Press is surely thrown away on books like these.

Alexander the Great: a Poem. By Joseph Mead. (Elliot Stock.) Mr. Joseph Mead, who has written also a poem on the Creation, wonders "that no Teutonic language possesses an Alexandriad." He therefore supplies it, as, all things considered, he thinks it an integral part of our literature. He has done so in twelve books, consisting in all of some 19,000 lines in which careful investigation has not enabled us to discover one that is good. The opening verses are a fair specimen of the style:—

"The Eagle Milton Himalays flew o'er,
Up Andes Scott the Condor took his soar;
The Dove let Tennyson with dulcet coo
From Apennines all Musa's strains renew;
But some Aornos hill in Greece I ask
In whose infusing sheen to dream and bask."

Leaves of Hope and Phases of Love. Early Poems. By Stanley Savill. (Provost and Co.) Mr. Savill tells us in his preface just what we are to expect. He says that the contents of his book "may rightly be considered crude and unfinished," that they are "the hasty effusions of very early youth." He craves "the lenity of critics on the plea of youth and inexperience," and "earnestly begs that they may be allowed to die—if die they must—in peace." Without discussing how far such plea is worth any heed, we will only try, like the gardener who finds a dying worm wriggling on the garden path, and gives it in mercy a chop with his spade, to aid in putting these verses out of their misery. This is his notion of an appropriate metaphor:—

"Sad, beautiful, beleaguered Paris lay,
Her beauty basking 'neath the moon,
Her chain of bristling forts gleams far away,
Like surf around a calm lagoon."

And into the following doggerel he translates some of the most solemn words in the Gospels:—

"Could not ye, said he, watch with me one hour?
The soul is willing but the flesh is weak;
Divine grace, therefore, 'gainst temptation seek,
And lest ye be surprised, watch and pray."

St. Thomas of Canterbury: a Dramatic Poem. By Aubrey de Vere. (Henry S. King and Co.) Like Mr. Tennyson's *Queen Mary*, *St. Thomas of Canterbury* is a drama written with intent to reverse the verdict of history, but we think that Mr. de Vere mistakes the opinion of England in considering that it is averse to Becket. Very many who are far from being Catholic in faith or sympathy yet believe that Becket, representing the Church, stood between the people and the tyranny of a monarch who, but for the Church, would have been almost absolute. Mr. de Vere's drama may first be described negatively. It does not read like a modern historian done into verse, and the title shows that, were a theatre-manager never so rash, the author does not think of producing it on the stage. Next, positively, it is interesting throughout, and, though it never rises to great poetic height, is always melodious and careful in versification. It is plainly the work of one who though Catholic is liberal, and is a scholar and a gentleman.

Vagrant Verses, and a Play. By George Staunton Brodie. (Tinsley Brothers.) Mr. Brodie says of these verses, in a prefatory sonnet:—

"Children of Fancy, favoured of the few,
Enough for me some hearts will welcome you."

As we are not among the few, we are glad to think he can dispense with our praise.

London Lyrics. By Frederick Locker. A New Edition, Enlarged and finally Revised. (Henry S. King and Co.) Mr. Locker's poems have been so long before the world that they scarcely need a word from us. They are sportive and humorous without a tinge of vulgarity, which is saying much. They show tender as well as pleasant thought, graceful fancy, and a smooth facility of verse. The present edition has some new poems, which have appeared, we think, in various periodicals; one to the writer's baby is specially happy.

Joan of Arc. (Kerby and Endean.) The author, who withholds his name, tells us, both on the title-page and in the preface, that his poem did not obtain the Vice-Chancellor's Prize in Dublin University. The announcement is surely superfluous; we imagine that the only readers have been and will be those who have had to adjudicate on or to criticise it.

Sketch of the Life and Writings of Ferdusi. (Williams and Norgate.) This little book, which bears only the initials S. R., is extremely interesting. It is illustrated by translations of specimens of the chief poems, with a *précis* of the whole, which serves to connect the fragments. These are, as far as we can judge, well executed, and the book is just what was wanted to give to general readers some idea of a Persian poet whose name

is on the tongues of so many, but of whom little is known except by a few Oriental scholars.

The Song of the Bell. The Gods of Greece and other Ballads. Paraphrased from Schiller by Arthur Mills, M.P. (Bickers and Son.) Mr. Mills has "attempted to render in English the general meaning," &c., &c. He has not succeeded in the attempt.

Song-Mead. By F. Scarlett Potter. (Provost and Co.) These poems are for the most part from the Norse mythology. Mr. Arnold has shown how well such stories adapt themselves to modern verse, and it is, we therefore conclude, the fault or the misfortune of Mr. Potter, and not of his subject, that his verses are so terribly dull and uninteresting.

A Legend of Poitiers. (Provost and Co.) A poem of some 2,700 lines, written mainly in the metres chosen by Sir Walter Scott, but without any of his fire, force, or narrative-power, will not attract many readers. Those who adventure on it for friendship's sake will find it an innocent tale in fluent verse, of which, when they have read, they will immediately and conveniently forget every line. It is as smooth and as insipid as barley gruel.

The Old Palace, with other Poems. By Lady Charlotte Blount. (Chapman and Hall.) Lady Charlotte Blount calls up before her in verse the aspect of Kensington Palace, peopled with the worthies or unworthies of former courts—William III., Queen Caroline of Brunswick, Talleyrand, Princess Lieven, &c., &c. The portrait of this lady will at once show Lady Charlotte's taste and poetic skill. She is described as "the post of secret spy content to fill."

"Cold and forbidding in her look and mien,
In form and feature angular and lean,
Such the Ambassadors from Russia sent
To Britain's court, and better none could be
Selected that great power to represent—
A seeming friend and subtle foe is she.
Pond'ring o'er animals of every kind,
The stealthy weasel Lieven brings to mind."

We need scarcely quote further to sustain our assertion that the book is not worth the paper on which it is printed.

Anglo-Indian Prize Poems. (Hamilton, Adams, and Co.) This is an extremely comical book. The prizes were offered by the "Proprietor of the Crown Perfumery Company of London;" the subject was "the Commemoration of the Visit of his Royal Highness the Prince of Wales to India;" the result was one hundred and fifty poems written in all sorts of languages, and by all sorts of persons; perhaps also a useful advertisement for the Crown Perfumery Company of London. Spirits, of which, we presume, the Company's perfumes are made, are sometimes good detergents. If the Prince makes plentiful purchases they may remove some of the butter which has been spat-tered on him by the prize-takers. How to make the best of a bad job has seldom been more excellently exemplified than by these Telugu, Hindi, Tamil, and other writers. For instance, we believe that in India it was hard to speak without a smile of the presents dispensed by the royal traveller. But the Telugu laureate is equal to the occasion:—

"In ancient times, kings scattered coins and wealth
around them uselessly, so as to create great confusion
among the crowds assembled to view them.

"To avoid the blame of wasting the wealth of the
God of riches, the Prince (in conformity with the
spirit of modern refinement and civilisation) has
abandoned that custom, feasting his eyes with the
presence of rich men."

Another poet, who writes in Hindustani, has discovered intellectual qualities in his Royal Highness which have remained undiscovered in England even by the affectionate partiality of his tutors:—

"Were he to exercise his powers of reasoning Aris-
totle himself would be bewildered."

"Clouds pass swiftly the moon. If his intellect had not harrowed them they would have fled more swift, as if the predicate Major had passed to the subject Minor—there being no consequence of the first figure.

"Now that the Prince has come, no flower complains of the flower-gatherer; the bird is not afraid of the fowler's net, and the candle is in love with the snuffers!"

It is certainly one of the hard fates of modern royalty that Princes are forced to open an aquarium without water or fish, and help to advertise cosmetics and scents. But the book is as funny as *Punch*, or the original advertisements of Messrs. Moses and Son.

Exotics. By George Macdonald. (Strahan and Co.) In this elegant volume Dr. Macdonald has collected the translations on which he has been at work for years. They comprise the spiritual songs of Novalis, the Hymn Book of Luther, shorter pieces from Schiller, Goethe, Uhland, Heine and Claudius, and some of the Italian sonnets of Milton and Petrarch. The author tells us that he has expended twice as much labour over the hymns of Novalis as over the rest of the book together. It is by this section of it, therefore, that he would probably wish to be judged. We have never been able to concede that these latest blossoms of the muse of Hardenberg were comparable for music and poetic passion with his earlier and more secular pieces. It is in such matchless lyrics as "Sind wir nicht geplagte Wesen" and "Was passt, das muss sich runden," with their delicious infatuation, tender mystical melody and distinctly morbid sensibility, that we hear the real voice of the lyrist of the Blue Flower. When the death of his first child-love had wounded him, and the passing away of that maturer love in which his romantic theories of pre-existence saw all the qualities of the first had finally shattered him, he was glad to take refuge in the mercies of that serene piety which was so calmly ruling in the little family at Weissenfels. Here the sick and mournful soul of the sweetest of mystics rocked itself to rest to the music of these spiritual songs, which Dr. Macdonald has translated with considerable grace and fidelity. It would not be honest if we praised his versions more than this. We miss the harmonious flow of the original, the flavour of melancholy, the entire bloom of poetical distinction, and without these qualities it seems hardly worth while to present us with the rest in however accurate a form. It may be, however, that our readers may not endorse this opinion, and we quote, for their judgment, one of the hymns entire:—

"When in hours of fear and failing,
All but quite our heart despairs;
When, with sickness driven to wailing,
Anguish at our bosom tears;
Then our loved ones we remember;
All their grief and trouble rue;
And the clouds of our December
Let no beam of hope shine through.
Oh, but then God bends him o'er us!
Then his love grows very clear;
Long we heavenward then—before us
Lo, his angel standing near!
Fresh the cup of life he reaches;
Whispers courage, comfort new;
Nor in vain our prayer beseeches
Rest for the beloved too."

Of the version of Luther's Song-Book, the translator says that he has succeeded if we find it rugged. We may congratulate him on an extraordinary success, for we never read anything harsher. It is a question, however, whether to write

"Now let us pray to the Holy Ghost
For the true faith, of all things the most,
That he take care of us when we are dying,
And are going home from this vale of crying,"
and [to rhyme *thanked* with *granted*, and, worse still, *schism* with *besom*, is a legitimate imitation of a rude style, or merely perverse eccentricity. The Italian sonnets are, on the contrary, very

elegantly rendered, and remind us of the author in his forgotten early days, when he wrote "Phantastes" and was still a poet. Considering what Dr. Macdonald's work used to be, we cannot but regard this volume as a melancholy failure.

Lays of Ind. By Aliph Cheem. New edition, enlarged. (Bombay.) "Aliph Cheem" is not without a certain smartness of humour, but he is, unfortunately, a very indifferent versifier. Occasionally, as in the "Tank Tragedy," the feebleness of treatment produces a grotesque effect of blundering impropriety.

The Human Tragedy. By Alfred Austin. (Blackwood.) This is the complete form of a poem the several parts of which have already been discussed in our columns.

We have also received *Lays from Latin Lyres.* By F. H. Hummel and A. A. Brodribb. (Longmans.) *As Life Itself.* By Mrs. Frank Snood. (Smith, Elder and Co.) *Otho's Death-Wager.* By Henry Spicer. (Henry S. King and Co.) *Dmitri, a Dramatic Sketch.* By Major-General G. G. Alexander. (Longmans.) *The King's Sacrifice, and other Poems.* (Smith, Elder and Co.) *Elfinella: Lord and Lady Russell.* Plays by Ross Neil. (Ellis and White.) *Poetic Wit.* By Alfred W. Cole, R. B. Brough, and others. (J. Blackwood.)

NOTES AND NEWS.

THE following is a complete list of the Oriental scholars who have promised to contribute to the *Sacred Books of the East*, edited by Prof. Max Müller:—Dr. Bühler, Mr. Burnell, Prof. Cowell, Prof. Egeling, Dr. Jolly, Prof. Kielhorn, Dr. Legge, Prof. Pischel, Rajendralal Mitra, Prof. Thibaut, Mr. West.

The excellent French translation of Prof. Max Müller's *Lectures on the Science of Language*, by Messrs. G. Perrot and Harris, has just been published in a third edition.

We understand that an illustrated edition of Dr. Farrar's *Life of Christ* will shortly be published by Messrs. Cassell, Petter and Galpin in serial form. The illustrations of places and customs and habits of the people will be taken from photographs by Mr. F. Mason Good (well known for his artistic reproductions of Eastern scenes), who visited the Holy Land for the express purpose of this work. The copies of coins, medals, and antiquities will be produced under the superintendence of the Rev. S. S. Lewis, of Corpus Christi College, Cambridge.

THE October number of the *Popular Science Review* will contain Prof. Tyndall's paper on the "Parallel Roads of Glen Roy," illustrated with a map and woodcuts.

THE new and corrected editions of Dr. Andrew Wynter's works, *Our Social Bees and Curiosities of Civilisation*, which he had just completed at the time of his death, will be issued in October.

A CONFERENCE of American librarians is to be held at Philadelphia on October 4-6.

THE New York Nation announces a forthcoming *Memoir of Lieut.-Col. Tench Tilghman*, an eminent patriot of the Revolution, the *aide-de-camp* and secretary of General Washington. An appendix will contain his private journal of the treaty at German Flats, N.Y., between the Commissioners of Congress and the Six Nations; his diary of the siege of Yorktown; a number of his letters to his father from army headquarters, 1776-1781; and several of Washington's letters to him never before published.

MESSRS. W. AND R. CHAMBERS have in preparation an *Elementary Manual of Animal Physiology*, by Dr. John G. McKendrick.

A RETURN just issued by the authorities of the British Museum will be found very useful for reference in questions regarding the Government

expenditure on objects of literary and scientific interest. In 1873-4, we learn, the sum spent on manuscripts was 3,074*l.*, and on printed books 9,906*l.*; the year following, the respective sums were 2,948*l.* and 10,201*l.* On antiquities, coins, and medals, including amounts expended on the excavations at Ephesus, 32,822*l.* was spent in 1873-4; a year later the sum only reached 7,233*l.* On prints and drawings the outlay for the two years was 2,521*l.* and 2,724*l.* The cost of new specimens for the Zoological Department reached 1,625*l.* in 1873-4, and 1,344*l.* in 1874-5; for the Botanical Department the amounts were 375*l.* and 405*l.*

AMONG the volumes added to the Manuscript Department of the British Museum since the beginning of the present year the following will be found well worthy of notice:—Cases of Right of Election determined by the House of Commons, 1680-1729; Copy of the Poll-Book for Bedfordshire, Sept. 1, 1727; Correspondence of the family of Swynfen, seventeenth century, and of the family of Jervis, co. Stafford, seventeenth and eighteenth centuries; Correspondence of Mrs. Ricketts and Admiral Sir John Jervis, Earl St. Vincent, 1765-1844; Memorandum Book of Expenses, &c., of Capt. Jervis, afterwards Earl St. Vincent, 1775-1777; a Collection of Poems, Epigrams, &c., from MS. and printed sources, made about 1713; Note-Book of Correspondence of the Agent of the English Factory at Lisbon, relating to the Wine Trade, 1793-1800; Architectural Drawings, Plans of Cathedrals and other Churches, Copies of Monuments, &c., in England, by John Carter, contained in twenty volumes; List of Plays performed at Drury Lane Theatre, 1766-1798, with Notes by Miss Pope; Account Books of Covent Garden Theatre, 1789-1809; Original Letters of Lord Norbury, Dean Hook, and Dr. Barton, Warden of Winchester; Cantatas, Arias, &c., by Benedetto Marcello, Baffi, and other Italian composers; Minutes of Proceedings of the Royal Lodge of Freemasons, London, 1777-1817; Dr. Geo. Milligen Johnston's "Short Description of South Carolina," 1763; Account of Proceedings of the Rebels there, 1775; and Tour in Flanders, 1776; Correspondence of the Family of Pitt of Blandford; and chiefly of Sir William Pitt, Teller of the Exchequer, sixteenth and seventeenth centuries; Notes by S. C. Davison of Lectures by Prof. F. H. W. Gesenius on Genesis, at Wittenberg, 1841-1842; and by Prof. F. A. G. Tholuck at Halle; Political Poems of the Years 1714-1716; Tables of the Gross and Net Produce of the Customs, 1710-1763, a richly-bound volume, with the royal arms; Letters of Sir David Wilkie to Perry Nursey, of Yarmouth, 1814-1824; Memoranda Books, Letters, &c., of the Chevalier d'Eon while in England; Copies of Despatches of Frederic Bonnet, Prussian Ambassador in England, 1696-1699, in four volumes; Visitors' Book of the Farm of Tiptree Hall, 1846-1869; a Collection of Ancient Madrigals by W. Clark, in six volumes; Original Letters of A. F. Kollmann to Dr. Calcott, 1798-1806; Diary of the Siege of Gibraltar, from July 1, 1779, to Feb. 20, 1783, in Spanish; Minutes of the Treasury Board relating to Steam Navigation to India, 1834; Proceedings of Commissioners to settle Disputes between the English and Dutch East India Companies, 1621, 1622; Life and Death of Prince Henry, by John Hawkins (printed under the name of Sir Charles Cornwallis), seventeenth century; a Common-place Book on subjects of Religion and Morals, seventeenth century; Presentation of Persons concerned in the Duke of Monmouth's Rebellion, 1685.

THE *Nation* for August 3 gives the following statistics of the American newspaper press in 1776 and 1876:—

"Upon a single page at the end of the catalogue of the exhibit of the Newspaper Pavilion in the Centennial Exhibition is a 'complete directory' or

bibliographical list of the newspapers published in the thirteen colonies one hundred years ago. Few things so force into sight the enormous physical growth of the United States as a comparison of this page and its little list of 37 papers with the preceding 153 pages cataloguing the 8,129 newspapers published and on file now in the Pavilion. In 1776, New York had 4 newspapers, Massachusetts 7, and Pennsylvania 9; in 1876, New York has 1,088 newspapers, Massachusetts 346, and Pennsylvania 738, while five States unknown in 1776 surpass Massachusetts in 1876—viz., Illinois with 707 newspapers, Ohio with 568, Iowa with 401, Missouri with 378, and Indiana with 375. Thirty-six of the newspapers of the Revolutionary days were weeklies; the sole exception, the *Pennsylvania Evening Post*, was published three times a week. There was no daily newspaper then in this country: there are now 716; but the weeklies still hold their own, numbering 6,130, or more than eight times as many as the dailies."

THE *Revue des Deux Mondes* for August 1 contains the commencement of an essay by M. Vacherot, approving with some further attenuation of M. Janet's already attenuated defence of Final Causes; and a very amusing burlesque novel, by M. M. Achard, entitled "Mon oncle Barbassou." The instalment of M. Anatole Leroy-Beaulieu's work on Russia deals with the peasants and the results of emancipation in a spirit of sober optimism.

BESIDE the very stately, generous, and penetrating article on Lord Macaulay in the *Quarterly Review* for July, which reached us too late for adequate notice, we may call attention to an energetic vindication of Croker from the attacks of Macaulay and his biographer, and to a well-considered little paper on South Sea Islands Mythology, based upon Mr. Gill's book.

THE *Cosmopolitan Critic* and *Controversialist* is apparently intended to be the organ of the numerous class who feel as if they had something to say and who have nowhere to say it. Most of the articles are sensible, but rather disfigured by a pretentious liveliness; perhaps the best are one on "The Unseen Universe," from the point of view which finds traditional supernaturalism more credible as it stands, and one on University Reform, which states the obstructive argument fluently and effectively. Two articles on Middle-Class Education, and Lady Helps and Labour and Education, repeat thoughts which will bear repetition, though they have been more effectively put in *Fraser*.

THE following Parliamentary Papers have lately been published:—Papers relating to H. M.'s Colonial Possessions, Part III. of 1875 (price 1s. 7d.); Annual Report of Captain Harris on the Operation of the Contagious Diseases Act (price 4d.); General Digest of Endowed Charities for the East Riding, co. York (price 9d.); Return of Persons Irregularly Admitted to the Service of the Post Office (price 10d.); Twentieth Report of the Commissioners of H. M.'s Customs (price 10d.); Correspondence respecting the Attitude of the State towards the Fine Arts in Great Britain and the various Foreign Countries of Europe (price 4d.); Report from the Select Committee on the Toll Bridges Bill (price 3d.); North America: Correspondence respecting the Extradition of Bennet G. Burley (price 4½d.); Further Correspondence respecting Extradition (price 3½d.); Forty-Fourth Report of Commissioners of Public Works in Ireland (price 4s. 9d.); Report of the Fishery Board Commissioners, Scotland (price 4d.); Correspondence respecting the Colony of Fiji (price 7d.); Annual Report of the Veterinary Department of the Privy Council Office (price 1s. 6d.); The Twenty-Fifth Report of the District, Criminal, and Private Lunatic Asylums in Ireland (price 7½d.); Report of Committee on Railway Passenger Duty (price 3s. 6d.); Summary of the Returns of Owners of Land (price 4d.); Correspondence respecting Commercial Negotiations with Portugal (price 11d.); Further Papers and Correspondence relating to the Arctic Expedition

(price 3½d.); Railway Returns for United Kingdom, 1875 (price 1s. 2d.); Memorandum by the Deputy Keeper of the Public Records on the Destruction of Useless Documents now preserved in the Public Record Office (price 1½d.); Annual Report of the Local Government Board for Ireland (price 2s.); Further Correspondence respecting the Determination of the Boundary between Canada and the United States (price 2d.); Report of the Committee of Council on Education, England and Wales, Part V. of Appendix (price 1s. 6d.); Finance Accounts for Year ended March 31, 1876 (price 10d.); Statistical Abstract for the United Kingdom from 1861 to 1875 (price 9d.); Report of the Royal Commission on Fugitive Slaves (price 3s. 6d.); Correspondence in reference to certain Grievances complained of by the Nobility of Malta (price 3d.); Thirtieth Report of the Commissioners in Lunacy (price 2s. 3d.).

We have received *The Discipline of Drink*, by the Rev. T. E. Bridgett (Burns and Oates); *The Errors of Homoeopathy*, by Dr. Barr Meadows, third edition (Hill); *Through Norway with a Knapsack*, by W. Mattieu Williams, new and improved edition (Stanford); *Buy the Truth*, by Thomas Rain (Watts); *Britannia's Sutors: Part I. The Banquet* (Stanford); *Traité de Droit Français privé et public*, par A. Moullart (Paris: Guillaumin); *The Tree-Lifter: or, a New Method of Transplanting Forest Trees*, by Colonel George Greenwood, third edition (Longmans).

EDWARD WILLIAM LANE.

THE world has lost an English scholar whom even Germany acknowledged to be the unapproachable master of his subject. On August 10, Mr. Lane, the Orientalist, closed a long career of uninterrupted work.

Born at Hereford September 17, 1801, Edward William Lane was the third son of the Rev. Theophilus Lane, LL.D., and Sophia his wife, daughter of Richard Gardiner, of Sudbury in Suffolk, and niece of Gainsborough the painter. Left by the sudden death of his father in 1814 to the guardianship of his mother, a woman of a character at once strong and fine, his early years were passed at the Grammar Schools of Bath and Hereford. In due course, with the object of taking orders, he went to Cambridge, but conceiving a dislike to college life as he found it, and having practically satisfied himself by means of the examination papers that he was able to take high mathematical honours, he came to London, and studied engraving. The taste inherited from Gainsborough's favourite niece, who often described to her family a girlhood very much passed in the artist's studio, did not, however, finally determine his career. He acquired that delicacy of pencil that equally characterised his brother, Richard Lane, and then left art to follow the pursuit of his life. At this time Egypt had become open to European travellers, and their discoveries had been rendered of tenfold interest by the newly-found key to the hieroglyphic inscriptions. Anxious to enter this new field, Mr. Lane, in 1825, sailed for Alexandria.

This first visit to Egypt, 1825 to 1828, was devoted to the study of Arabic, ancient and modern, and to the examination of the monuments of that country and Lower Nubia. During this period Mr. Lane laboured with such assiduity and success that he brought back with him a description of Egypt and Lower Nubia, and upwards of a hundred drawings in sepia, besides many sketches. That this work has never been published, on account of the cost of illustrating it, is to be deplored, as it contains the only clear and accurate account of the monuments of Egypt, written with the same plain fidelity and faculty of saying everything that ought to be told as characterises the *Modern Egyptians*. The drawings are of singular beauty, with a delicacy of tone and a fineness of detail that has been rarely equalled. Executed by

the camera lucida, they have the accuracy of photographs without their violence to the effects of light. In course of time part of this work, describing the manners of the modern inhabitants, was shown to Lord Brougham, who at once saw that it might be expanded into a book of great interest, and it was at his suggestion that the Society for the Diffusion of Useful Knowledge commissioned Mr. Lane to carry out this idea. He never completed work except on the spot; and therefore, on accepting this offer, he at once, in 1833, again visited Egypt, and in Cairo itself, an Arab city as yet untouched by Western influences, he wrote the work by which he is best known in England. The stay in Cairo was only varied by a visit to Thebes rendered necessary by the severe plague of 1835, when Mr. Lane took the opportunity of again studying the ancient monuments for his manuscript description of the country.

After his return to England in 1835, he published, in the year following, the *Account of the Manners and Customs of the Modern Egyptians*, of which a sixth edition appeared quite lately. It need only be said that this work remains unrivalled in its class. Mr. Lane's next work, published during the years 1838 to 1840, was his translation of the *Thousand and one Nights*, the first scholarly rendering of the Arabian tales. Besides the Oriental colouring of this version, it is enriched with notes, each of which is a compact essay dealing with a leading characteristic of Arab manners and thought. In the year in which this work was completed, Mr. Lane married a Greek lady, and not long afterwards lost his mother, to whom he had always shown the most devoted affection.

During his first visit to Egypt Mr. Lane had formed a friendship with Lord Prudhoe, afterwards fourth Duke of Northumberland, which was destined to influence his after life. To him the scholar had confided his project of composing an Arabic-English Lexicon, and in consequence another visit to Egypt was proposed in order to carry it into execution. In consequence Mr. Lane once more left England in 1842, on this occasion accompanied by his wife, his sister (Mrs. Poole), and her two sons. On his arrival at Cairo he at once began with his friend, M. Fulgence Fresnel, to examine the materials for the work. He had hoped that M. Fresnel would have aided him, but, in failing health, that eminent Arabic scholar regretted that his strength could not do what his friendship wished. Mr. Lane, therefore, undertook his labour single-handed, aided only by a sheikh for copying. The enterprise was at once found to be far greater than he had imagined. In the libraries of the mosques of Cairo, lexicons were discovered more numerous, and in the case of two far larger, than had been expected. Though the mountain to be scaled thus grew in height as it was approached, Mr. Lane with his characteristic resolution attempted its ascent by the hardest route. He wished to do something final for science. Accordingly, instead of writing a Lexicon on his own judgment, he wrote one founded on the Arab materials, composing each article from many manuscripts and adding to every signification the initials of the native source. His own opinion was sometimes given, modestly enclosed in brackets. To accomplish his work he laboured in Egypt not less than twelve hours a day, resting only on Sundays. He found time, however, to supervise his nephews' education and give their studies a distinct object.

The materials for the *Lexicon* having been sufficiently collected, Mr. Lane returned to England in 1849, and after a time decided to live at Worthing, as he found its climate suited his delicate health. From that time until the 5th of the present month, when he sent a proof to the printer, Mr. Lane worked at the composition and publication of his *Lexicon*, his labour occupying him from ten to eight hours a day. The first volume of the *Lexicon* appeared in 1863, and was

followed by four others at intervals of two or three years, interrupted in one case by a calamitous fire at the printing-office of Messrs. Watts on the very day of the completion of the fourth volume, by reprinting which two years were lost. The sixth volume is far advanced in the press, and will appear early next year. The whole will be completed from Mr. Lane's manuscript in two more volumes.

Of Mr. Lane's *Arabic Lexicon*, the work by which he is best known on the Continent, it is not possible to give any idea except to Orientalists. To classical scholars it will be surprising that the largest of Arabic lexicons by European writers should not be based on its European predecessors. On the contrary, it is widely antagonistic to them. It is based on native authorities only, with the advantage of Western method. Though the first Arabic lexicon of its kind, it is also the last, for, though many dictionaries may be constructed out of it, nothing in it needs to be done again. The edifice is vast, but every detail is finished with the utmost exactness.

The fourth Duke of Northumberland first encouraged the *Lexicon*, and bore the main cost of its production, and his widow, the present Dowager Duchess, religiously carried on his munificent support. Earl Russell was the first English Minister to give the project official countenance, which ultimately took the form of a pension on the Civil List.

Mr. Lane's private life was that of a learned man. He allowed nothing but the claims of affection to interfere with his work, but his few spare moments endeared him to his family and his friends. His influence in his own circle being that of a noble example was potent, and his sympathies were never narrowed by his almost ascetic life. Public affairs shared with the history of discovery of every kind his warmest interest. A lofty faith and a blameless life added from time to time to the dignity of his form and the nobility of his countenance, in spite of the constant ill-health with which he battled while he did his work. A delicate constitution, enfeebled by severe study, at length gave way, and, notwithstanding the constant and most tender attention of his family, and the unremitting care of his medical adviser, a short illness ended the career of this great scholar.

After the appearance of the first volume of his *Lexicon*, Mr. Lane was unanimously elected a correspondent of the Institute of France in the Académie des Inscriptions et Belles Lettres, and in 1875, at the Tercentenary Festival of the University of Leyden, an honorary degree was conferred upon him.

It would be wrong to end this notice without speaking of Mr. Lane's literary influence in his family, especially over those who were in fact his pupils. His sister, Mrs. Poole, at his suggestion visited the harems of Cairo and wrote the *Engliahwoman in Egypt*. His elder nephew, Edward Stanley Poole, became an able Arabic scholar, but his duties in the Department of Science and Art gave little opportunity for public proof of his capabilities in this respect, and the promise shown in his editions of his uncle's works was untimely cut short in 1867. Both Mr. Stanley Poole's sons living with Mr. Lane acquired the same taste for Oriental studies. Mr. Stanley Lane Poole has already produced an Oriental volume in the series of publications of the British Museum, and Mr. Reginald Lane Poole has just published a translation of Prof. Land's *Principles of Hebrew Grammar*. For myself, I owe everything to my uncle. Whatever I have undertaken has been referred to a guardian whose office has only now been laid down. If I have done well, it is his; if ill, my own. May this notice be received indulgently as a weak tribute to the noble heart which beat to the last true to science and to love. Of no man can it be more truly said that he worked, not for gain, nor for honour, but alone for duty and for love.

REG. STUART POOLE.

NOTES OF TRAVEL.

A COMPARISON of the geography of Mr. Stanley's route between the Victoria and Albert Lakes, derived from the last published instalments of his correspondence, with the configuration of the Albert given by Signor Gessi in his sketch-map and descriptions, leads to several important presumptions. First of all, it appears that, if Mr. Stanley's account of Beatrice Gulf is correct, Signor Gessi cannot have seen the southern termination of the lake as he supposed, but must have mistaken a convergence of the surrounding mountains, north of Stanley's high promontory of Usongora, for the closing of the lake, which is now shown to extend at least some miles south of the equator, if not to the enormous distance indicated upon Sir Samuel Baker's maps. Signor Gessi's sketch-map shows no such deep inlet of the eastern shore as that to which the name of Beatrice Gulf has been given by Mr. Stanley, which seems to be part of a southern extension of the lake beyond Gessi's supposed southern shore. It is remarkable also that Signor Gessi, though he indicates several high mountains, obtained no knowledge of the huge snow-clad Gambaragara; had he approached it at all, a landmark of such colossal proportions could not easily have been overlooked. Again, the astronomical position of Unyampaka, the point at which Mr. Stanley touched the shore of the Albert, adds a link to an already existing chain of probabilities that the eastern shore of the lake has been laid down much too far west in the maps prepared to illustrate Sir Samuel Baker's travels, and thence in all others. Stanley says, "our camp on Lake Albert, in Unyampaka, was situated in E. Long. $31^{\circ} 24'$ by observation, and N. Lat. $0^{\circ} 25'$ by account." There is perhaps a slip of the pen here; it is more likely that the latitude was observed, the longitude set down from dead reckoning. However that may be, the observation, if worth anything, brings the eastern coast of the Albert nearly a degree further east, or nearer the Victoria, than it has been hitherto supposed to be. As giving weight to this change it may be noted that the reduction of Sir Samuel Baker's astronomical observations for longitude at Vacovia, his farthest point on the shore of the lake, gave its position as $31^{\circ} 35' E.$, but for some unexplained reason the longitude adopted for this place on his map is $30^{\circ} 52'$; and while Fatiko, farther north, was laid down in $32^{\circ} 4'$ on Sir Samuel Baker's first map, the results of Lieutenant Julian Baker's observations place it more accurately in $32^{\circ} 28' E.$ Thus, the observations made at these three points, on which the remaining geography depends, agree in showing a probability that the Albert Lake has hitherto been placed from half to one degree too far west on our maps. The fact that Signor Gessi has adopted in his map the position and dimensions of the part of the lake shore actually seen by Sir Samuel Baker is of no weight as against this presumption, since Gessi had no means of determining his position, excepting by the rate of travelling by boat.

In his journey southward to Rumanika's capital in Karagwe, Stanley probably followed very much the same line as that taken by Speke and Grant in 1862, and in his latest discoveries, made while travelling along the frontiers of Karagwe, and in exploring the lake chain of the Kagera river, he enlarges, but at the same time confirms, the geography sketched out by Speke from native report. Almost every name in Stanley's description of this region may be found in Speke's map, though the States and kingdoms to which some of these apply—Ruanda, Mpororo, Ankori (Speke's Nkole), Karagwe and Kishakka—acquire much greater definiteness from Mr. Stanley's work.

ADDITIONAL light may soon be expected to be thrown on the Albert Lake, for Mr. Lucas, to whose expedition we have frequently referred,

writing from Lado (Gondokoro) in June, was then about to start with Colonel Gordon for the south end of the Nyanza, with a steamer and boats. Mr. Lucas's latest plan is to continue his journey from the south of the Albert straight across country west and south to Nyangwe on the Congo.

IN continuation of our last account from the Norwegian Exploring Expedition, we hear that it has not been at all favoured by the weather. Since it left Christiansund, June 27, it has met with no less than five storms (wind-velocity forty-five miles an hour)—two in the "Lightning" Channel early in July, one at Thorshaven, one north of Faroe, and one at the Westman Islands (off the south coast of Iceland). It has been only in the short intervals between these storms that any deep-sea work has been done. The last days of June were fine, so the expedition sounded, dredged, and trawled off Christiansund, on the bank called "Storeggen." Here the fauna was quite Atlantic: on the outer edge of the bank the water deepened to 300, 400, and 500 fathoms, and the ice-cold water was met with, yielding an Arctic fauna. Two large specimens of an *Umbellularia* (the same as earlier) were found, with a new starfish and an animal which is quite new to the naturalists on board. Of smaller organisms there were also several new ones. In lat. $63^{\circ} 10' N.$, long. $1^{\circ} 30' W.$, a sounding in 1,050 fathoms gave a temperature under 32° below 300 fathoms. The *Vöringen* had to leave this station to refit, as a sea had carried away the two fore-hatches. The course was shaped for Thorshaven, where the expedition stayed eight days to refit (July 8–15). The stay there was very interesting, especially for the geologists. The formation of caverns at sea-level was an operation visible in all stages of progress. In the Zoolite caverns of Naalis a rich harvest of minerals was secured. The inhabitants of Thorshaven received the expedition very hospitably, and remembered with great pleasure the stay of the *Lightning* and *Porcupine*. After a trip round the main island to Westmanhaven, the *Vöringen* left Faroe July 16, and steered for her last station. Bad weather brought work here to a speedy conclusion; however, a series of temperatures were obtained, indicating ice-cold water at a depth of 300 or 400 fathoms. On the north-eastern corner of the Faroe Bank the depth increases very rapidly. In lat. $63^{\circ} 22' N.$, long. $5^{\circ} 30' W.$, soundings gave 1,180 fathoms. A series of temperatures gave 32.4° in 400 fathoms, 31.8° in 500 fathoms, and the bottom temperature 29.8° . In lat. $63^{\circ} 55' N.$, long. $7^{\circ} 10' W.$, 30.2° in 677 fathoms; in lat. $63^{\circ} 3' N.$, long. $10^{\circ} 15' W.$, 37.2° in 256 fathoms. Further west the bottom temperature was found to be 46.2° . Bad weather prohibited dredging, so the course was laid for Reikiavik, but heavy S.W. winds and sea made the progress very slow. July 22.—Iceland was made in the morning, but in the afternoon the weather got so wild and thick that shelter was sought at the Westman Islands, a group of small islands off the south coast of Iceland. Here a stay of three days was made; during one of them there was a heavy gale, in which steam was kept up. The visit here proved very interesting. The whole of the islands are volcanic: a large old crater, with perpendicular wall 400 to 500 feet high, is visible; one side is standing, the other has been washed away by the sea. Two miles off is a more recent cone, 770 feet above sea-level, in full preservation in a hollow 50 feet deep on top. The base of the cone is lava; the cone itself, whose outline is beautifully geometrical, is composed of loose stones. The sea birds are very numerous, living in the countless hollows in the cliffs, where they were hatching at the time of the visit. Whales, large and small, were about the ship. Westmaney was left July 26, and Reikiavik reached that evening. On the south coast of Iceland the current was very strong to the eastward, and from Cape Skagi to Reikiavik its violence was fearful. The Ice-

landers reported that they have very seldom had so bad a summer as this one—perpetual storm and rain. This has not been favourable to the expedition except as regards meteorology. In this branch hourly observations have been regularly taken when at sea. The expedition was to stay at Reikiavik five or six days for coaling and for magnetic base observations. Hardly any magnetic observations have been obtained at sea, the weather having been so boisterous. It was intended to give up making the circuit of Iceland (the ice on the north side went away in June) and to take up a line south of Iceland, and then straight across to Norway about to Namsa. The scientific staff is very well contented with the results gained, in spite of the bad weather.

PERHAPS we may here most appropriately call attention to a most useful and entertaining little book, published by Messrs. Sampson Low and Co., and entitled *Five Weeks in Greece*, by J. F. Young. It is written by a youthful traveller, who lays no claim to deep classical learning, and professes nothing which he does not perform. He reflects with great freshness and honesty all that he saw and heard, and confesses with much naïveté the sources of his information. Indeed, the whole book, from the dedication to the end, is intensely simple and natural. It will, therefore, be of great service in dispelling the general ignorance about Greece which still prevails among English tourists, and will help to allay the yet lurking apprehension about brigands, for which there has lately been no cause. For those who love the purest air, the most beautiful scenery, the most absolute solitude, the most complete freedom, there is nothing comparable with a ride through Greece, or a cruise about its coasts, even if its splendid history and antiquities were forgotten. It is to be hoped that in a few years a trip to Greece will be as ordinary a thing as a trip to Rome, and the perusal of Mr. Young's book shows how easy a thing it is even now. The author confesses that he did most of his reading on the subject after his return—a clear evidence how useful and stimulating his tour had been, and when he is not too ambitious he illustrates well and to the point. But he is sometimes hazy in his geography, making very odd use of the points of the compass. Modern Athens is not to the west (p. 40) of the Acropolis, nor could the west wind (p. 57) have driven ships from the battle of Salamis to Eleusis, nor is Arachova, on the south side of Parnassus (p. 243), visible from the plain of Orchomenos north of Chaeronea. He repeats the current story about the lion of Chaeronea, for which the writer was taken to task in the ACADEMY by M. Gennadius, and he may expect them to be angry about it at Athens after this correspondence. Indeed, had Mr. Young remembered that English books on Greece are eagerly read at Athens, he would have altered his remarks on p. 85, which are in decidedly bad taste. As Mr. Young describes himself "of Brasenose Coll. Oxford," his tutor might have looked over the following passages. P. 3: "the city [Athens] noted for its hospitality to strangers ('metics,' as they were called)." P. 29: "the marble figures supporting the stage of the theatre are called *bas-reliefs*." P. 39: "to the south [of the Acropolis] extend the *Elysian fields of the ancients*, through which runs Iliissus, &c." P. 42: "the 'asty' or lower city of the ancients." P. 128, note, describes the ancient quoit as thrown with both hands. This does not agree with the posture of the *Discobolus*. He also says (p. 149) that the natives call all travellers "the Lords." This is true in one sense, but so they call all donkey-boys. 'O *kúpios* in modern Greek is simply "the gentleman," or plain Mr., and in Greece everybody is *ó kúpios*. This mistake of Mr. Young's evidently results from the fashion of dosing our undergraduates with the Greek of the New Testament. The perusal of any Athenian newspaper would have set him right. In the passages above quoted we have brought

out the points in italics for briefness' sake. This we mention lest they should be mistaken for Mr. Young's italics, which are already far too numerous through the book. One almost suspects that a friendly school girl, or devoted young sister, must have read the author's proofs, when we find the following gush of emphasis (p. 168): "You must supply the associations; the place itself supplies nothing but the *memory* of antiquity, distorted and obscured by interloping *Mediævalism*, and represented to-day by *modern* stone houses and one broad street," &c. This is in a description of Thebes; and there is constantly this free use of italics all through. Such faults of form, however, detract but little from a very readable and useful book, which is an excellent guide for those who are contemplating a journey to Greece, and can study history and archaeology elsewhere. The author perhaps has not appreciated Boeotia properly. He speaks of it as foggy and sloppy, whereas the present writer found it (about three weeks before Mr. Young visited it in 1875) a beautiful, richly-watered valley, surrounded by a panorama of mountains, with full streams tumbling down the sides of well-watered Helicon. He regrets bitterly not having seen Arachova, and we can assure him his regrets are well-founded; as it is by far the most interesting place in Greece for those who desire to contemplate the Greek type in its highest beauty.

EXTRACTS FROM SPENCE'S CORRESPONDENCE.

WE have on a former occasion (see ACADEMY, February 20, 1875) given some extracts from the original letters of Joseph Spence, written when abroad, and chiefly addressed to his mother. The few more selections which follow will be found no less characteristic and entertaining. The first of them is dated Lyons, July 30 (August 10), 1731:—

"I ought to let you know the progress of my Dress & by what degrees I creep into the habit of a Gentleman. Ever since we have been at Lyons, my Hair (w^h had six weeks growth on my Forehead & Temples at Dijon) has been comb'd back on a light brown natural Wigg. It did not comply so well with y^e Mode at first; but every day my Barber persecutes it with an Ounce of Pomatum; & then plasters it down with half a Pound of Powder. After the operation I walk out with what passes for a Head of Hair very well Frosted. My Coat is a light Camlet with Silver Buttons; a Green Silk Waistcoat sufficiently daub'd with silver lace; and I seem upon the brink of having a pair of Stockings to it w^h Silver Clocks. With all this I shall look upon myself to be as much a Gentleman, as that half of the Gentlemen in England, who are only so from the Cloaths they wear."

The letter of September in this year, addressed to Henry Rolle, Esq., Member of Parliament, at Stevenston, near Great Torrington, Devon, has the following passage:—

"I shall venture to give you an account of our most entire piece of Antiquity here at Lyons. 'Tis what we call a Tauribole. The most Learned Man in y^e good City is a Jesuite; who has printed an account of it; & to whom I have been introduc'd. There was a particular ceremony of old (he tells me) of making a Priest very terrible & very venerable. A Pit was dug in y^e Earth; y^e Priest went into it; & then it was cover'd with boards, bo'd full of holes. Over this they kill'd a Bull; so that his blood might fall chiefly on y^e middle of the boards. As it ran thorough, the Priest did his utmost to catch as much of y^e blood as he cou'd on his Robes, his Breast, his Face, in his mouth & in his ears, & when he was well soakt, he came out; walk't majestically thorough the people; & went off sanctify'd, for y^e space of twenty years."

Florence, Oct. 3^d, 1732.

"Don Carlos, whose name has been so much mention'd in England of late, went from this place the 6th instant for Parma. I have had the honour of seeing him both at a set Audience, & at a Rabbit hunting; he was very grave at one and very lively at the other; & I doubt not will make as good a Sovereign, when he comes to be one, as most in Europe."

"Florence, April 21, '33.

"We have here a curiosity of English growth, that I remember to have heard talk'd of ever since I was a child. 'Tis y^e Strong man of Kent, who has liv'd here in y^e Great Duke's pay, above these twenty years. He has show'd often before y^e whole Court; & us'd to make nothing of fixing himself so that four strong horses c^d not stir him out of the posture he had set himself in. He us'd to let them pull & tug & sweat till they were satisfy'd; and then by giving a jerk to y^e Rope by which he held 'em, w^d turn 'em up all four together upon their backs; & leave 'em there sprawling on y^e ground. . . . We have been often mightily diverted with hearing him tell over y^e adventures of his life; which he does with a great deal of honesty & vigour."

"Paris: July 2, 1733.

"Paris is a very agreeable place; and more full of nobility, such as they are, than London; but there's a great deal of difference between a Marquis in England & a Marquis in France. Here to be in possession of such a Mansion House, or such a particular Farm, very often makes all the family Lords; when with us the head of that family wou'd be only a tolerable Lord of a manner. I have often seen the pretty Dutchess of Bourbon, who is one of the three sisters I have talk'd to you of in a former; tho' she's as pretty as an Angel, she's forced to paint here, for there's no being in fashion without it. The Actresses on the Stage and the Ladies of the first quality, in particular, lay on the Red so unmercifully, that in the side boxes they look like a bed of old overblown Piony's."

SELECTED BOOKS.

General Literature.

- AYMONIER, E. Géographie du Cambodge. Paris: Leroux. 5 fr.
MARTNER, C. La guerre carliste, récit sommaire des événements militaires depuis le commencement jusqu'à la fin de l'insurrection, 1873-1876. Paris: Dumaine. 2 fr. 50 c.
URLICHS, L. Der Vasenmaler Brygus u. die Ruland'sche Münzsammlung. Würzburg: Stahel. 2 M. 80 Pf.

History.

- COSNAC, G. J. de. Souvenirs du règne de Louis XIV. T. 5. Paris: Loones. 7 fr. 50 c.
DOEHLE, E. Die Antonine, 69-180 nach Christi. 1. Bd. Halle: Waisenhaus. 3 M.
DESERVILLERS, P. de. Un évêque au XII^e siècle. Hildebert et son temps. Paris: Bourguet-Calas.
LE NORMANT, F. Les antiquités de la Troade et l'histoire primitive des contrées grecques. Paris: Maisonneuve. 6 fr.
MOHR, J. Ueb. die historische Stellung Heraklits v. Ephesus. Würzburg: Stahel. 1 M. 40 Pf.
SEMICHON, E. Les réformes sous Louis XVI.: les assemblées provinciales et les parlements. Paris: Didier. 7 fr. 50 c.

Physical Science, &c.

- EDER, C. Untersuchungen ü. die Ausscheidung v. Wasserdampf bei den Pflanzen. Wien: Gerolds Sohn. 6 M.
FISCHER, G. Chirurgie vor 100 Jahren. Historische Studie. Leipzig: Vogel. 12 M.

Philology.

- BECHTEL, F. Ueb. gegenseitige Assimilation u. Dissimilation der beiden Zischlaute in den ältesten Phasen d. Indogermanischen. Göttingen: Pöppmüller. 1 M. 80 Pf.
EL-BEKFI, Abu 'Obeid 'Abdallah ben 'Abdel-iz, géographique Wörterbuch, hrsg. v. F. Wüstenfeld. 1. Bd. 2. Hälfte. Göttingen: Deuerlich. 9 M.
KURSCBAT, F. Grammatik der lituanischen Sprache. Halle: Waisenhaus. 10 M.

CORRESPONDENCE.

ASTAKAPRA.

Ragatz, Switzerland: August 11, 1876.

Astakapra is the name of a city in the region about modern Gujerat which appears both in Ptolemy's tables and in the *Periplus* of the Erythraean Sea, and the identification of which is of some importance in the adjustment of the classical geography of India. In the preparation of the map of India for Dr. Smith's *Historical and Classical Atlas*, the present writer, after a good deal of consideration, placed it on the west coast of the Gulf of Cambay, not far below Bhaunagar, where a very ancient site, described by Mr. Burgess in his *Notes on Gujerat*, afforded a fair provisional identification. But I was unable to recover any trace of the Greek name. This is now afforded in a paper on Valabhi inscriptions, by Dr. G. Bühler, in the *Indian Antiquary* for July, which I have just seen.

One of these inscriptions, a copper grant by Dhruvasena I. of Valabhi, confers a certain well and pasture "in the village of Kukkata (situated) in the *Hastakavapra* Aharapi" (the last word supposed to be some territorial subdivision), on a Brahman residing at *Hastakavapra*.

Kukkata is identified by Dr. Bühler with the modern Kūkād in the Gogo Tālukā, and *Hastakavapra* probably with "*Hāthab* in the Bhaunagar territory, which is held in great esteem by the Bhaunagar Brahmans on account of its temple of Nilkanth," and which is a few miles from Kūkād.

I have no maps or other aids where I write, so I will make no further remark. The identification of *Hāthab* with *Hastakavapra* may be accepted on Dr. Bühler's judgment: and that which I put forward of *Hastakavapra* with the Greek *Astakapra* will hardly be disputed, and I am glad to have made in the Atlas map so near an approximation to the true site. H. YULE.

ASSYRIAN RESEARCH AND THE HISTORIANS.

Queen's College, Oxford: August 18, 1876.

The eminent historical critic, Prof. A. von Gutschmid, has just published a work called *Neue Beiträge zur Geschichte des alten Orients*, which should be studied and meditated upon by all Assyrian scholars. The demolisher of the *Nabathean Agriculture* of Ibn Wahshiya, and of the strange theories that had been built upon it, has now been stirred up by the new edition of Duncker's *History* to come down upon the historical conclusions of the Assyriologists somewhat in the fashion of Byron's Sennacherib, and subject them to a vigorous and unsparing criticism. Whatever Herr von Gutschmid has to say in the matter of historical enquiry cannot fail of being instructive, and I hope my brother Assyriologists will take to heart the lesson he has read us. Rash and crude conclusions are sure to be jumped at in all new studies, though it must not be forgotten that scientific investigation can only progress by the help of provisional hypotheses. The book is not wholly destructive, however, and Gutschmid has made in it some real contributions to our knowledge of the past. His comparison of the deficiencies of the Assyrian writing with those of the Pehlevi, and his acute suggestion that the Pehlevi was moulded upon the model of the Assyrian, are especially noticeable; so also is his explanation of Isaiah vii. 8 ("within threescore and five years shall Ephraim be broken") by a reference to the fact that, whereas we find an Abibal reigning over Samaria in the time of Esar-haddon (681-673), the city was under an Assyrian prefect in 646 B.C., in consequence, it would seem, of its final subjection by Assur-bani-pal or Assnapper in 660. I am also glad to find him agreeing with my view that the name of Hazael's predecessor should be read Rimmon-idri and not identified with Ben-hadad. Indeed, there is not the shadow of evidence for making the first character of the name Bin or Ben. On the other hand, Gutschmid's harmonistic endeavour to find a place for Pul is more ingenious than satisfactory, and it is difficult to understand how so *scharfsinnig* a critic as himself could have overlooked the probability that it was Polyhistor, or rather Eusebius, who introduced the Biblical Phulus into Babylonian history by identifying him with the Porus of Berosus. As for the land of Muzri, from which came the elephant and apes depicted on the Black Obelisk of Shalmaneser, Gutschmid is probably right in transporting it to Baktria; at the same time there was a Muzri north of Nineveh, and it is hard to explain how, in the main body of his inscription, the Assyrian king could have been silent about so distant an extension of his power, as well as about the road by which his forces had penetrated to Baktria. The word *pulu*, again, which I am charged with translating sometimes "year" and sometimes "campaign," really seems to bear both meanings. Dr. Hincks long ago pointed out that

it signified "regnal year," but in certain cases it is used in the sense of "campaign," "campaign" and "regnal year" having come to be more or less synonymous in the minds of the Assyrian monarchs. Gutschmid's view as to the use of the sexagesimal system among the Chinese is, I believe, right; but the question is by no means a settled one, and he does not seem to know that the latest writer on the subject (Schlegel in his *Uranographie chinoise*, 1875) more than justifies what Schrader has said upon the matter.

While, however, full credit must be given to the better sides of Herr von Gutschmid's book, it is impossible not to regret the tone and spirit in which it is written. There is a personal animus against the distinguished Orientalist, Prof. E. Schrader, which runs through the whole of it and cannot be too strongly characterised, especially when we remember that Prof. Schrader was until lately one of Prof. von Gutschmid's colleagues at Jena. We had hoped that the days were passed when scholars could import the passions and language of stump-oratory into literary discussions, and when it was possible for a man in Gutschmid's position to accuse Schrader of carrying on a "propaganda" without considering whether the means were fair or foul; to reproach E. Curtius with turning the Greek pantheon into "an Assyrian *κατασκευα*;" to stigmatise scholars like Gelzer or Hildebrandt as "young fanatics;" and, finally, after having exhausted the vocabulary of abuse by calling Schrader "an enthusiast," to speak of England and the English in a tone little less than insolent. Indeed, throughout the book we are never allowed to forget what a fortunate thing it is to be a German, and how much more fortunate to be Herr von Gutschmid himself. Considering the way in which the English nation is spoken of, it is strange that Hincks should be marked out as the one man who, "had he lived longer," would perhaps have proved the Assyrian autocrat from whose conclusions there could be no appeal—unless, indeed, Gutschmid draws a distinction between an Englishman and an Irishman—and still stranger that it is in the statements of English Assyriologists like Mr. Smith and Dr. Haigh that Gutschmid finds the only "correct" appreciation of the value of the chronological testimony borne by the cuneiform monuments. In quitting the seat of the critic for that of the partisan, however, Gutschmid has naturally laid himself open to the very charges he has preferred against others. The whole basis of his book is as uncritical as it can well be. It rests upon two assumptions, (1) that the Assyriologists are to be dealt with in a lump, the whole body of them being made collectively responsible for the sins committed by them individually, and (2) that it is the Assyriologists who are to be condemned for putting forward provisional hypotheses and not rather those historians who, without even that knowledge of Assyrian which would enable them to distinguish between what is certain and what is only conjectural, have adopted and "improved upon" the hypotheses suggested. It is not an Assyriologist, but Herr von Gutschmid himself, who ventures to compare the Derketades of Bion and Polyhistor with the Tiglath-Adar of the inscriptions, little knowing that the god, whose name (as I have said some years ago) I follow Oppert and Schrader in calling Adar in despair of a better transcription, is the only deity commonly referred to in the inscriptions whose true title still remains unknown, and that, whatever else that title may have been, it is hardly likely to have been Adar. Another of von Gutschmid's unfounded assumptions is that the Assyrian scholars all follow a certain "praxis" or "tradition" in their decipherment, and consciously or unconsciously work in the same groove and follow like sheep the guidance of their first teachers. Unfortunately, the converse is only too much the case; at all events, up to the last two or three years the several workers in the Assyrian field have started independently, and to a certain degree in antagonism, and the divergences that

exist between them are the best guarantee the outside world can have of the soundness and accuracy of their work. A glance over the literature of Assyriology will convince every one that the Assyriologists have been by no means that happy family which Dr. von Gutschmid imagines. A similar *fallacia compositionis* is committed in the tacit assumption that because some proper names cannot be read with certainty, therefore all, or nearly all, are in the same case; what Dr. von Gutschmid ought to conclude from his premises is that those writers whose ignorance of Assyrian prevents them from controlling the readings should abstain from spinning historical theories out of them. As a matter of fact, the number of proper names which can only be read provisionally steadily diminishes year by year: variant readings and parallel texts are constantly increasing the number of those of whose pronunciation we may be certain. When Dr. von Gutschmid asserts (p. 23) that "Cham-pollion has deciphered the hieroglyphics as well as ascertained the sense of the decipherment with a certainty upon which Assyriology in its present state can certainly not plume itself," he simply states what is not the fact. The decipherment of the Assyrian inscriptions is at present in a more advanced condition than was that of the Egyptian hieroglyphics before 1832, and an ordinary historical inscription need not present more philological difficulties than a page of the Old Testament. A good many of the differences between the translations of the Assyrian Canon given by Oppert, Schrader, and Smith, which Prof. von Gutschmid parades with such solemnity, are due to corrections of the printed text; and there is no reason why emendations of the text should disqualify an Assyrian document for being used for historical purposes, any more than they disqualify a Greek or Latin MS. for being so employed. Indeed, the discrepancy upon which most stress is laid is due to von Gutschmid himself; Smith wrote "the king (*den* König) slew," not "*der* König," as Gutschmid mistranslates it. As for the "depreciation of the best Greek sources for the ancient history of the East," with which the Assyriologists are charged, here again we have another *fallacia compositionis*, another attempt to predicate of the whole body of Assyriologists what may be true of one or two among them. Speaking for myself, I can only say that I yield to no one in my admiration of the Greeks; only I do not think that their *forte* was foreign history. The Egyptian monuments have informed us how far Herodotus is to be trusted in his accounts of ancient Egypt, and, though I prize the fragments of Berosus as highly as Prof. von Gutschmid can do, yet I do not forget that they come to us through doubtful channels at second and third-hand; that in one case at least the numbers are demonstrably wrong; and that above all Berosus must have taken his information from those very documents which we are now deciphering, and where first-hand authority is accessible I prefer it, even should the second-hand copy be written in the Greek language. I confess that I am a follower of Sir G. C. Lewis, and hold that contemporaneous evidence can alone be admitted as the basis of solid history, and even contemporaneous evidence must be carefully criticised—as I have publicly stated more than once in reference to the Assyrian inscriptions—before it can be accepted and utilised. But then, it is true, Sir G. C. Lewis had the misfortune to be an Englishman, and I, too, suffer from a like misfortune. It is, I own, a misfortune which prevents me from sharing in Prof. von Gutschmid's confidence (p. 132) that the year 2,448 B.C. was the "year in which Berosus placed the beginning of the rule of the first historical dynasty over Babylon," on the ground, solely, of an ingenious but hardly convincing series of conjectures made by Prof. von Gutschmid himself, or from appreciating the argument that the "Assyrian" Deluge story is not older than the time of Assur-bani-pal, because the description of the gods turning them-

selves into animals in an earlier portion of the Isdubar Epic could only have been borrowed from Egypt! The latter argument may be specially recommended to the attention of Mr. Tylor and other ethnologists. It is urged, be it remembered, by a writer who while professing at the beginning of his work to deal only with "Assyriology in Germany," contrives before concluding to introduce a gratuitous insult to a country which has at all events produced a Gibbon, a Grote, and a Thirlwall.

A. H. SAYCE.

JACOPO DE' BARBARJ (JACOB WALSH).

Penkill Castle, Ayrshire : August 14, 1876.

Permit me to follow up Mr. Drury Fortnum's admirable letter in your last paper, correcting the statements in M. Ephrussi's re-issue of M. Galichon's essay on the Master of the Caduceus originally published in the *Gazette des Beaux-Arts*.

In the first place I must remind your readers, or inform them, that the native country of this artist—called by the Italians Jacopo de' Barbarj, presumably because he came from north of the Alps, and by the Germans Jacob Walsh or Wälsch, because he was, in their opinion, Italianised by his long residence in Venice—is a question subsidiary to another larger and more interesting one: viz., the part played by artists north or south of the Alps respectively in inventing and developing the arts resulting from the invention of printing. These arts—wood engraving, copper engraving, block (*chiaroscuro*) stamping, which we now call, being done in an increased variety of tints from stone, chromo-lithography—have all been transferred by fuller investigation from Italy to Germany and added to the credit of the north-erns as inventors. But any semi-mythical person, like the Master of the Caduceus, is still seized upon by the stubborn partisans of the "Latin races," and, regardless of evidence, made to lend a conditional testimony against the Teutons.

M. Burty presents your readers with M. Ephrussi's "new conclusions" under four heads. Let us say a few words on them, one by one:—

1. "Venice is satisfactorily proved to have been the birthplace of Jacob. In one of the rough drafts of the Preface to his *Treatise of the Proportions of the Human Body*, the MS. of which is in the British Museum, Dürer wrote '*Jacobus, né à Venise, peintre gracieux*.'" The volume called *Four Books of Human Proportion* appeared the year of Dürer's death, 1528. It has no preface by Dürer, but a long one by Chelidonium, if I remember rightly. Away from London, I am precluded from consulting the British Museum, but I can affirm that there was no rough draft of such a preface there a few years ago, and that the French words quoted do not look like a translation from Dürer, *peintre gracieux* being a modern critical appreciation of the style of Jacob. So far from Jacob's birthplace being satisfactorily proved to have been Venice, it is almost certain, from Dürer's early acquaintance with him in Nürnberg; his knowledge of wood-engraving; his production of a large bird's-eye view of Venice, a production totally unlike any other then done in Italy, but closely allied to the views of towns in the *Nürnberg Chronicle*; and from his association with the German merchant Kolb, who brought out his view of Venice, and appears to have brought Dürer again in contact with Jacob during the visit to Venice in 1506—from all these facts it is nearly certain that he was a native of Nürnberg.

2. "Barbarj must have spent some time in Nürnberg when Dürer was young. In fact, Dürer's family papers show him to have been there from May 17, 1494, up to the time of Dürer's visit to Venice, 1506; in testimony of which M. Ephrussi quotes a fragment of a letter of Dürer's to Pirckheimer wherein he speaks of what, as an artist, he admired sixteen years ago, and cites immediately Master Jacob as one who seems to him to have deteriorated." The number

of mistaken statements here is quite bewildering. The "fragment of a letter," or rather the paragraph of a complete letter to Pirckheimer, which has been quoted in this debate years ago *ad nauseam*, only proves Dürer's boyish knowledge of Jacob's art, and the association of that excellent artist with the Germans in Venice when the sentences were written. We must quote it again, and at this moment I can only do so in the words of my translation in my own *Life of Dürer*, although their correctness in some minor points has been called in question. He speaks of eleven, not sixteen, years ago:—

"What pleased me eleven years ago does not give me the same pleasure now, I confess. Then I praised no one but Master Jacob: but now I let you know there are better painters here, though Anthony Kolb swears there is no better in the world than Jacob. They laugh at him for saying so, but still he continues."

It must be evident to every one that Dürer here speaks of Jacob as an early authority with him at home, and that he still finds him in the German connexion at Venice; so that the evidence is not in favour of Jacob being an Italian, but quite the other way.

3. "The similarity of style and execution often noticed between these two masters proceeds, not from the imitation of one by the other, but from a common source of instruction, that source being Wohlgenuth's studio, Martin Schongauer's engravings, or such as Glockenton's of Nürnberg and Wenceslaus' of Olmutz." Exactly so: they were both High Germans, with the same training. But the resemblance is only in the execution, marvelously fine at this early time, as Jacob adopted the Italian Renaissance of classic taste entirely, and hence his German designation, "Wälsch." Dürer, moreover, the later of the two, used again some of Jacob's subjects, particularly *The Satyr's Family* and *Apollo and Diana*.

4. "Jacopo is proved not to have gone with Count Philip of Burgundy to the Netherlands in 1506," &c. Nobody ever affirmed that he went in 1506, or passed through Nürnberg in that year. In fact, from the letter just quoted we know he was in Venice part of the year at least. But it is absolutely certain that he did leave Venice for the North again, either with Count Philip or some other *Herzog*, and that he died in the service of Margaret, Governess of the Low Countries, about fourteen years later. Dürer says in his *Journal* in 1521:—

"I have been to see the Lady Margaret. . . . On Friday after, she showed me all her beautiful things in art. Among these were forty small pictures in oil, pure and good; I have never seen finer miniatures. Also, other good things by Johannes, and by Jacob Wälsch. I asked my Lady to give me Master Jacob's book, but she said she had promised it to his successor."

Here he speaks of Jacob in connexion with John (Van Eyck), and shows an interest in him only to be explained by the fact of Jacob being his compatriot. The book in question is supposed to have been a book of sketches; the successor mentioned was Bertrand von Orley.

Mr. Drury Fortnum has corrected the glaring mistake of attributing Peter Vischer's works to the Master of the Caduceus. Mr. Reid, the able Keeper of Prints in the British Museum, also corrected a similar error. M. Galichon, in the *Gazette*, attributed a print in his possession to Jacob Walsh, and actually reproduced it in that publication as a unique example. Mr. Reid recognised it to be by Albert Altdorfer. This print was, nevertheless, the subject of a lively competition at the sale of M. Galichon's collection after his death, and was purchased at a high price by Baron Edmund Rothschild, who was a little surprised when Mr. Reid informed him of the true nature of his acquisition. I hope that M. Ephrussi does not re-issue this among the illustrations to his reprint.

WILLIAM B. SCOTT.

SCIENCE.

The Native Races of the Pacific States of North America. By Hubert Howe Bancroft. (London: Longmans & Co., 1875-6.)

MR. BANCROFT has successfully carried through his great undertaking, and anthropologists are already finding the advantage of having on their shelves a compressed library of reference for the interesting Pacific region of North America. It would not be useful to summarise here in two or three columns a work which is itself a summary (in five volumes of about 800 pages each) of all that several hundred authors have recorded as to the pre-European inhabitants of this vast district. The reviewer's task of giving a notion of this literary museum may be best accomplished by calling attention to a few salient points, especially in the last four volumes, the first having been already the subject of a notice in this journal.*

Most of the available information is here to be found as to that curious problem of American ethnology, the connexion between the nations of Mexico and those of Central America. Uxmal, Palenque, Copan, and other Central American cities whose ruins still remain among the wonders of barbaric architecture, were built by the Maya-Quiché peoples, and the evidence is conclusive that these had derived more or less of their civilisation from the nations of Mexico, the Aztecs or kindred peoples. The Aztec astronomical calendar with its cycles of zodiac-like signs combined with numbers to mark out years and days, its 13-day and 20-day periods, and its solar years of 360 days, made up to 365 by the intercalation of five "empty days," is at once one of the clumsiest and most characteristic chronological systems in the world, and it reappears with but superficial changes in Central America. There seems distinct connexion in the religious systems of the two districts. For example, the characteristic Mexican mode of human sacrifice, by cutting open the victim's breast and tearing out the heart to offer to the god, reappears in Central America with its accompanying cannibal feast; the rite of penance by drawing blood with thorns from different parts of the body was also common to the two districts (vol. ii. pp. 688-9). In thorough harmony with these facts is a curious feature of Central American legend. Readers of Prescott's *Mexico* are familiar with the picturesque figure of the white and bearded divine ascetic, reformer, high-priest and king, who bore the name of Quetzalcoatl, or Feather-Snake. Now, this religious reformer appears also in the traditions of Central America, his names there being of equivalent meaning, Cukulcan or Gucumatz (vol. ii. pp. 633, 699, 717; vol. iii. p. 45, &c.). Without going farther into the argument, it is certainly a great step towards understanding the history of North America before the Conquest, to be able with a certain confidence to consider as historically allied the two groups of nations most remarkable for the height to which they had raised a barbaric civilisation.

* See ACADEMY, April 24, 1875.

Mr. Bancroft's fourth volume is in great part devoted to the antiquarian relics, especially ruins of temples and palaces, in Mexico and Central America, with other remarkable architectural remains, especially the walled forts and towns known as the Casas Grandes of North Mexico, and beyond these again the immense earthworks of the Western United States, raised by the mysterious people known as the Mound-builders. Is there, one may well ask, any historical link between the builders of these rude but remarkable structures and the nations of Old Mexico and Yucatan? Did the ancestors of the Aztecs migrate, as is sometimes thought, across the continent from the North-West, leaving these ruder ruins as tokens of their barbarism before they rose to higher civilisation on the plateaus and amid the forests farther south? In this volume, though the sketches of ruins from each district are not so many and complete as in separate works of Prescott, Humboldt, Bartlett, Squier, &c., &c., yet we have specimens of each kind before us, and can form our own judgment. That of most readers will be that the evidence of connexion does not come to much. The earth-mounds and camps of the Western and Southern States (vol. iv. p. 751, &c.) are not so like the mounds and camps of Mexico as to prove anything. The strong-walled house-forts of sun-dried bricks, or of masonry in the New Mexico district (p. 604, &c.), do not resemble the usual architecture either of the Mound-builders, the Mexicans, or the Central Americans. It is of course possible that closer study of the ruined works may show more correspondences between them, but in the meantime there seems little evidence for connecting the nations of Mexico with the North West, beyond Buschmann's well-known proof from the occurrence of Mexican words in the languages of Sonora, &c. Even here, who can say whether these words were left by Aztecs migrating down the continent, or on the contrary were carried out from Mexico and left among the outer barbarians?

Turning from these specially American enquiries, let us glance at some points which throw light on human ways generally. Among the customs noted by our author there are a few of marked peculiarity. It is by no means usual in the world to find a squint admired as a beauty; but it appears that in Yucatan mothers would intentionally produce it by arranging a tuft of hair to hang between the eyes, or attaching an ornament to hang over the forehead (vol. ii. p. 730). Another custom mentioned is a working out of the magical notion (which may be conveniently described by the German term of the *Angang*) according to which the first creature met with, as on rising in the morning, is supposed to have ominous influence or significance to the beholder. This is an idea familiar to students of magic, but it was stretched to an extreme in that Mexican district, where (if the story is true) men were married by *Angang*.

"In Ixcatlan, he who desired to get married presented himself before the priests, and they took him to the temple, where, in presence of the idols he worshipped, they cut off some of his hair, and, showing it to the people, shouted, 'This man wishes to get married!' From thence he was

obliged to descend and take the first unmarried woman he met, in the belief that she was especially destined for him by the gods" (vol. ii. p. 261).

One may imagine comic situations arising from such a matrimonial plan—some light-footed damsel cutting in at the temple-steps, while the stout heiress provided by the family is still panting round the corner. Again, the custom of killing one of twins, practised in so many parts of the world and accounted for by so many divergent explanations, was known in Mexico with an interpretation even odder than usual. "The birth of twins was believed to foretell the death of one of the parents at the hands of their child; to prevent this, one of the infants was killed" (p. 269). The so-called "Chinese" foot-balancing trick, in which a man lying on his back spins a heavy pole on the soles of his feet, throws it up, catches and twirls it, was practised with great skill in ancient Mexico; the Aztec juggler would even twirl the pole with a man sitting at each end of it (p. 295). There is a good picture of this performance in Clavigero, *Storia del Messico*. As every similarity in customs between Eastern Asia and Mexico may be a proof of intercourse, it would be curious to ascertain whether our modern jugglers derived the feat from the Aztecs, or whether there is any reason to give it an Old World origin. It is worth noticing that the "flying game," or giant-stride, as well known to the New Zealanders as now in our Board School playgrounds, was also practised in Mexico. A tall pole was set up in the public square, on the top of which was a revolving frame with four ropes, each wound thirteen times round the pole, by which four men in bird-costumes flew round. It is suggested that the thirteen turns of the rope, with the four flyers, represented the four thirteen-year divisions of the Aztec cycle of years (p. 295). Very likely this was really so. Had it been in England, it would have been interpreted as symbolising the four seasons with their thirteen weeks each, if not the four suits of a pack of cards.

It appears that America, like Africa, has devised a rite of Mumbo Jumbo:—

"Several Northern California tribes have secret societies, which meet in a lodge set apart, or in a sweat-house, and engage in mummeries of various kinds, all to frighten their women. The men pretend to converse with the devil, and make their meeting-place shake and ring again with yells and whoops. In some instances, one of their number, disguised as the master-fiend himself, issues from the haunted lodge, and rushes like a madman through the village, doing his best to frighten contumacious women and children out of their senses. This, it would seem, has been going on from time immemorial, and the poor women are still gulled by it, and even frightened into more or less prolonged fits of wifely propriety and less easy virtue" (vol. iii. p. 160).

Lastly, among these remarks on customs, it is worth while to notice reasons assigned for the practice of confession of sins, which prevailed in parts of North America. Among the Tacullis, savages of the north-west coast, who hold the common belief in disease being caused by possessing demons, the sick, in extreme cases, often resort to confession to the magician, "on the truth

and accuracy of which depend the chances of a recovery" (p. 143). This suggests a reason for confession quite apart from the moral idea of unburdening the conscience. If the patient is being punished by offended demons, it follows that the medicine-man who has to deal with these demons must be informed what sins have been committed, that he may take the proper steps for propitiation in the proper quarters. With this interpretation in our minds, we may see our way into the origin and meaning of the secret confession of sins as preached among the old Mexicans and Central Americans (pp. 220, 380, 494, &c.), without looking to any wonderful exaltation of motive, or fancying that the rite must have come across from some more cultured religion with highly-developed morality.

Mr. Bancroft's wide and critical survey of American Mythology may do real service in bringing some of its perplexed problems to rational solution. Hard to manage as the subject is, many points seem likely to throw light both on American "pre-history," and on the working of the human mind. Take, for instance, the following myth told among the Thlinkets of the north-west coast. In old days they had no fresh water, but Khanukh, the progenitor of the Wolf clans, had it all. He lived in an island east of Sitka, and he kept the precious fluid in his well, having built his hut over it for better security. But Yehl, the Creator and Raven-god, progenitor of the Raven clans, went in his boat to get water for his people. The two gods met, and at once had a dispute, but Khanukh vanquished the other by taking off his hat, which caused a dense fog to enshroud the helpless Yehl, who howled and wept till his adversary put his hat on again, and the fog vanished. Khanukh then invited Yehl to his house, and entertained him with many luxuries, among which was fresh water. Yehl contrived by a dirty trick to send his host down to the sea, and then, having drunk himself full with the fresh water to the very beak, he put on his shape of a raven, and flew up the chimney to escape; but he stuck in the flue, and got well smoked by Khanukh when he came home, so that ravens, which were at first white, have been black ever since. However, the raven got away, and flying back to his own country scattered the water in drops large and small, so that there are springs and lakes there to this day (p. 102). Mr. Bancroft calls attention to the remarkable correspondence between this tale and the Scandinavian story of Suttung's mead, that mystic compound of blood and honey that gave to all who drank it the skald's gifts of wisdom and song. In vain it was that Suttung kept hidden in his cavern the jars that held the wondrous liquor, for Odin got in by guile, sucked it all up, and then in eagle's shape flew off to Asgard, and poured it out among the Aesir. Such a coincidence may well encourage mythologists to search further for stories which may have been brought by the Norsemen to Greenland and thence spread over the continent by the Eskimo. Beside the general resemblance in this case, it is worth noticing that Odin's Raven and Wolf are both here, though on contrary sides, and that the cloud-hat sug-

gests the wide hat with which the heavenly Odin himself shades his face. This same Yehl, the Raven-god, is also the hero of a local version of that world-wide myth, the stealing of fire. In old days the fire was hidden in an island of the sea, but the raven flew there and brought home a brand in his beak, and got home just in time to drop it almost burnt to embers, and its sparks fell among the sticks and stones, whereby it came to pass that men still get fire by striking stones and rubbing sticks together (p. 101). Perhaps the stories of closest resemblance to this belong to Australia. Tribes there believe that fire at first belonged to the old spirits, but the crow brought it down to earth and gave it to the blackmen; or, that the bandicoot at first had a firebrand and kept it jealously till the birds got it away from him, the pigeon making a dash for it, and the hawk knocking it across the river just when it was being thrown in, and so man got fire (Wilson, *Prehistoric Man*, vol. i., p. 139).

It is a good point about such myths as these that they are not suspect of modern introduction by white men. Nothing can be more delusive than the arguments which have not seldom treated as native the stories which have been mixed up with scraps of Christian ideas derived from missionaries. For instance, there has been put on record a belief among some tribes of Lower California that Niparaya, the Great Spirit, would not receive the slain in battle into his paradise, but sent them down into the prison-cavern of his adversary, Wac (see Tylor, *Primitive Culture*, vol. ii. p. 87). We now get from Mr. Bancroft proofs clearer than ever of the historical worthlessness of the religion of these people. They said that Niparaya, the Creator, had three divine children, of whom one was a real man and born on earth, who lived with the ancestors of the Pericues. "The men at last killed this their great hero and teacher, and put a crown of thorns upon his head" (p. 169). Of the deluge-myths of America, again, some are genuine and instructive, and some stupid modern fictions. Mr. Bancroft's collection is extremely full (vol. v. p. 13, and elsewhere), and he weighs them with a critical appreciation. It is satisfactory to find him insisting forcibly (vol. iii. p. 68) on the spuriousness of the famous story of Coxcox, the so-called Mexican Noah, to which, unluckily, even Humboldt lent his authority. The present reviewer takes this occasion of mentioning a point which has for years seemed to him conclusive against the authenticity of this whole tale, but which neither Señor Ramirez nor Mr. Bancroft seems to have remarked. It is this. The best copy of the Aztec picture-writing on which the tale is founded is that of Gemelli Careri in his *Giro del Mondo*. Here, together with the picture of Coxcox and his wife in the boat, and the talking bird above, and the horned mountain which is the picture-name of the kingdom of Culhuacan, there is also the hieroglyph of a hand grasping a bundle of reeds. This, being interpreted, must be seen to stand for the name of King Acamapichtli (i.e., Reed-handful). But by authentic Mexican history it is known that about the end of the thir-

teenth century there reigned in Culhuacan a real King Coxcoxtili, whose son was King Acamapichtli. It is clearly to the modern times of these real people that we are to refer the migrations by land and water which are recorded in the picture-writing; the Deluge-myth which modern commentators have found in it is a mare's nest.

To conclude: it is needless to repay Mr. Bancroft's costs and labours with phrases of congratulation. He has done what he wanted to do. He has raised his Pacific district into higher importance in the educated world, and everyone appreciates his work. By making accessible so much valuable material, and sweeping away so much accumulated rubbish, he has made a great move toward the production of a real system of American anthropology, some outline of which he may even hope to see in his lifetime. We trust his example may lead others to do the like work in regions whose ethnological materials are unmanageable because no student can get them before him as a whole. Especially we want a Bancroft for India, and a Bancroft for Asiatic Russia.

EDWARD B. TYLOR.

Catulli Veronensis Liber. Recensuit et interpretatus est Aemilius Baehrens. Volumen prius. (Leipzig: Teubner, 1876.)

THE theory of this edition of the text of Catullus is sufficiently simple. Of the MSS. extant only two—the Germanensis in the National Library at Paris, and the Bodleian (Canonici 30)—are known to be as early as the fourteenth century. M. Baehrens concludes that all the later MSS. are more or less interpolated, and therefore untrustworthy. He gives therefore a complete *apparatus criticus* of these two MSS., and considers that all attempts to emend the text must be based on these two only.

This theory is, of course, in direct opposition to my own views, founded, I may say without diffidence, on a long and conscientious study of the MSS. of Catullus. The original codex from which all extant MSS. seem to spring was brought to light about 1300–1330; the two copies of it (*G* and *O*) which M. Baehrens exhibits were both made about 1370–1380. The Bolognese, which comes next, belongs to the year 1411. There is thus between the parent codex and *G O* an interval of at least forty, perhaps of fifty or sixty years; between *G O* and the Bolognese of rather more than thirty years. To say, then, with M. Baehrens, that all truth is to be found within the compass of two MSS. removed from the original by a long lapse of time, and in all probability by several intermediate transcripts; to eliminate as untrustworthy a MS. which belongs to the immediately succeeding generation, one, too, which bears on its face the most unquestionable marks of sincerity, is a procedure *a priori* open to grave doubts and, in the present instance, we believe, demonstrably wrong. There are passages in which neither *G* nor *O* preserves the right reading, in which the other MSS. have preserved it. Thus, in lxxv. 249, *O* has *Quae tamen prospectans*, *G* *Quae tamen prospectans*, most of the other MSS. *Quae tamen aspectans*. Are we then to conclude with M. Baehrens that the right

reading is *Quae tamen prospectans*? Is there any critic who could hesitate to prefer *Quae tamen aspectans*? Again, in lxxvi. 11, *G O* give *Qui tui animo offirmas*, most of the later MSS. *Qui tu*. Are we to conclude that because *tu* is right, *tui* wrong, the MSS. in which *tu* is found are corrected and insincere? The very same reasoning might be used against *G* and *O* themselves. In xvii. 25, all my MSS. except two give *derelinquere* instead of *derequinquere*, the right reading; *derequinquere* is found in *O* (about 1370), and Burney 133 (about 1460). What is the natural conclusion? Is it that an Italian copyist ventured to introduce this rather rare word into a poem the metre of which was only known to him imperfectly? Surely not. A far more reasonable inference is that *derequinquere* was wrongly copied *derelinquere* early in the fourteenth century, and that most of the subsequent copies transmitted the mistake; but that there were also copies which preserved the right reading *derelinquere*, of which two widely-removed specimens still exist.

And if so, I am not wrong, I believe, in asserting that the transmission of the text of authors is not so simple a matter as M. Baehrens and his compeers suppose; that a superior antiquity of thirty years does not give an exclusive claim to preference; that a paper codex often preserves a more incorrupt tradition than a parchment; that a MS. may even have been written late in the fifteenth century, and yet show the same indisputable signs of integrity as MSS. written a century earlier. It is well known that the Datanus of Catullus was not written till 1463; the British Museum copy of the same original (*a* in my edition) is also dated 1460; yet no MSS. of Catullus are more undeniably sincere, taking them from first to last, than these; and this in spite of the fact upon which M. Baehrens dwells with much emphasis that they contain individual cases of interpolation. On this point I agree, not only with Lachmann, but with every other editor of Catullus except the latest; nor can I profess to think that his arguments against this wide-spread delusion are in any way convincing.

But M. Baehrens is not content with his so-called discovery of the unique importance of *G O* as the only fundamental MSS.—a discovery which he trumpets very loudly and vituperates me for not seeing with the same lynx-eyed clearness as himself, though it is obvious that it was made by a careful investigation of my edition—without pressing his point into farther conclusions of a very hazardous kind indeed. Finding in *G* a great number of double readings of the same word, and that one or other of these readings is generally reproduced in all the later MSS., he jumps to the conclusion that all these later MSS. come from *G*. It is little to say of this conclusion that it is impossible; it is grotesquely absurd. If it were true, how is it that these later MSS. often present readings in an earlier form?—e.g. lxxv. 4, *Baiulas G*, *Davilas* the Bolognese and others, *Davilas* Catullus; lxxvi. 5, *sublimia G*, *sublamia B*, *sub Latmia* Catullus; lxxix. 8, *cui cum G*, *qui cum B* and *a*; xcvi. 5, *dolor est G*, *dolore est* most of the other MSS., *doloreist* Catullus; c. 2, *Veronensum G*,

treronensum al. *ueronensum* B; ci. 8, *munera* G, *munera* B. Or how is it that the words written in the margin of G at lxiv. 322, *Epythalamium thetidis et pelei*, occur in the obviously earlier form *Epitalamium tethidis et pelei* in B? M. Baehrens replies "the later MSS. all come from G—but through an intermediate copy; in this copy some corrections had already made their way." As if one of the most palpable facts in the transmission of Catullus were not this, that many of the fifteenth century MSS. exhibit the text in a more barbarous, less corrected shape than this very MS. G, dated as it is 1375. I hold it to be far nearer the truth to suppose that none of our extant MSS. were copied from the original rediscovered at the beginning of the fourteenth century; that Canonici 30 is the nearest approach to that original (which I trust my edition of 1867 had made sufficiently clear before M. Baehrens announced it in 1874 as his discovery), G perhaps the next, but not so clearly as to prevent some other MSS. coming very near it as representing in different ways the variations which either existed in the original or were caused by the difficulty of reading it. Nor can I place any reliance on the critical sagacity of an editor who fails to see that, if G and the Datanus come from one source, the antiquity represented by the Datanus is, speaking generally, greater than that of G: so barbarous, uncouth, and in every way untampered with, is the text of the Datanus; so much nearer to the period of correction, the period of the Renaissance, is G.

There are a good many emendations in this new Catullus, as might be expected from the well-known facility of the editor. Among these are some that are clever—e.g. *Amarunsia* for *Ramnusia*, lxiv. 394; *quouis* *quoque carior auro*, cvii. 5, for *nobis quoque*; lxviii. 136, *tutorum more molesti for stultorum*; cxiii. 2, *Mocilla* (*Mucilla*) for *Mecilia*. Others are indifferent—e.g. lxvi. 59, *Hi dii uen ibi uario* is emended into *Hic niue uario*, which is no improvement upon several previous emendations of a perhaps desperate passage; xxv. 5, *cum dira uinulentes ostendit oscitantes*, which I hold to be inferior either to Munro's *Conclave cum uicarios*, or my own *Cum diua muta gauias*. Some are bad, and should be expunged by M. Baehrens in another edition; such are lxiv. 401, *Patrauit funera* for *Optauit funera* of MSS.; xxix. 23, *Eone nomine, oro uos, leuissimei* for the perhaps hopeless *Eone nomine urbis opulentissime* of MSS.

The collation is careful, but there are some mistakes: xi. 9, *O has sui trans*, not *sive trans*; in xxi. 1, *exuricionum*, not *exuritionum*; in xxv. 2, *moricula*, not *moricilla*; xxv. 12, *inimica*, not *iminica*; xxxvii. 1, *Anuale suo lusi*, not *Anuale suo uolusi*; xxxviii. 3, *mentualas*, not *mentuales*; in xlv. 1. a renewed and careful investigation confirms me in my original impression that *septimios*, not *septinnos*, is what the scribe meant and wrote; in xlv. 21 similarly the word is *septumius* or *septunus*, not *septimius*.

R. ELLIS.

SCIENCE NOTES.

MR. J. W. JUDD has been appointed to succeed Prof. A. O. Ramsay as Lecturer on Geology at the Royal School of Mines. After having held the lectureship for a quarter of a century, Prof. Ramsay resigned it at the close of last session, in order that he might devote his undivided energies to the superintendence of the Geological Survey. His successor is without doubt the most prominent among our younger geologists, and has already acquired a European reputation by his researches on the geology of the Mesozoic rocks and on volcanic phenomena.

A REMARKABLE proof of the gradual movement of sand-hills with the prevailing wind was afforded during the revision of the triangles of a portion of the great arc measured formerly by Colonel Lambton in Southern India. Search being made for one of his old stations in a group of red sand-hills, it was eventually discovered that the group must have moved 1,000 yards to the east-south-east, being at the rate of seventeen yards per annum in the direction away from the prevailing wind.

THE results of pendulum observation carried on in India since 1865, calculated at Kew as far as they have been made with the invariable pendulums of the Royal Society, "offer incontestable evidence in confirmation of the hypothesis of a diminution of density in the strata of the earth's crust which lie under continents and mountains, and an increase of density in the strata under the bed of the ocean; and it is clear that elevations above the mean sealevel are accompanied by an attenuation of the matter of the crust and depressions by a consolidation."

A most important step has been sanctioned by the Government in the re-arrangement and better organisation of the meteorological observing-stations throughout India, the result mainly of a tour of inspection made by Mr. H. F. Blandford; and an admirable plan of grouping the stations in pairs, one elevated, the other low-lying, has been recommended. Of all the meteorological elements, that of rainfall is the one which most deeply concerns the welfare of the country, through the success or failure of its crops; and in this view such a knowledge of the laws governing the meteorology of India as would enable forecasts of droughts to be made, and give time for providing against deficiency, is of the very highest importance.

AN interesting work which lately appeared at Freiburg, by Professor Landois, on the "Voices of Animals," affords additional evidence of the universality of vocal sounds among the lower forms of animals, including the Mollusca. The author considers it as beyond all question that ants possess a vocal speech, inappreciable by human ears, by which they are enabled to exercise those higher mental faculties to which they owe the development of the advanced social organisation which they exhibit in their communities. Professor Landois' work is illustrated by numerous microscopical and other drawings of his own, and forms an interesting addition to our natural history literature.

Does the present Vegetation of the Globe possess any common and distinctive Characteristics by which it might be recognised in the event of its becoming fossilised?—In a pamphlet of some half-a-dozen pages, a reprint from the *Archives des Sciences de la Bibliothèque Universelle* for December, 1875, M. Alphonse de Candolle proceeds to answer this question. The main object of the writer appears to be to show the fallacy of taking certain species or classes of plants to determine geological epochs throughout the world. In the first place, he states that we have no truly cosmopolitan species, for although many are very widely dispersed, immense tracts exist from which they are quite absent. This assertion holds good for all classes of plants down to lichens, mosses, and

other cryptogams. Some genera and certain families are more nearly cosmopolitan in character. Nevertheless, there are regions of vast extent in which, from a variety of causes, they are not represented. Dr. Hooker did not see a single phanerogamous plant on the antarctic continent, though it is possible he might have found some grass or sedge, or cruciferous plant, had he landed on some other point. Supposing a universal catastrophe which should fossilise the vegetation of the whole face of the earth, these vast expanses would present no trace of vegetation, and according to notions prevailing until quite lately their age would be placed anterior to the existence of vegetation. The proportion of species, genera, or families, is a no more decided character of the vegetation of our epoch. Without due consideration one might be led to suppose that the *compositae* form a characteristic feature of the present vegetation, but an examination of the diversity of the proportions of this family in different countries dispels this idea. In Chili and Juan Fernandez, it forms 20 to 25, and even 33 per cent. of the whole phanerogamic floras, whereas in British Guiana only 3, and in Java and Tahiti only 2 per cent. are composites. Grasses and lichens do not exhibit such great disparities, but neither these nor the *compositae* are peculiar to our epoch. Finally the author arrives at the conclusion that no characters exist whereby the vegetation of the present epoch could be distinguished. And the same remark applies with equal force, if we consider the present time as the continuation of an epoch embracing, not only the pliocene, but also the miocene deposits. Local epochs may be distinguished, but the evidence seems to be against the theory of universal epochs. As an illustration, M. de Candolle says, who knows what was going on in Australia, South Africa, North America, or even Spitzbergen, at the very self-same period when conifers abounded in Europe? We may be able to ascertain the order of the deposition of the different strata in these several regions, but even with the same species in the different regions it would be unsafe to assert that certain strata were of the same age.

"On the Study of Zoology."—We have received a pamphlet with the above title (Simpkin, Marshall, and Co.), being an introductory lecture delivered to his class by Dr. A. Wright, Lecturer on Natural History in the Edinburgh Medical School. It is mainly devoted to an argument in favour of the science as a branch of education. Dr. Wright is strongly opposed to the doctrine of evolution, which he denounces as being in its very extent "inapplicable and unworkable."

Distribution of the Sexes of *Stratiotes Aloides*.—In a recent number of the *Botanische Zeitung* there is a report of a paper on the distribution of this peculiar plant, read by Dr. Ascherson before the Botanical Society of Berlin. This subject was investigated by Nolte half a century ago, and more recently by De Vriese. The point in question is the apparent isolation and different geographical areas of the two sexes, and we call attention to this subject here because neither of the writers named appears to have thoroughly considered the possibility of the plant being sometimes monoecious. In none of the British floras is there any information respecting the distribution of the sexes, though we believe Syme says he has not seen the male flowers. But he describes the plant as dioecious or polygamous, and Dr. Hooker, in his *Students' Flora*, describes them as subdioecious. Should this prove to be the case, there will be an end to the question of the isolation of the sexes. We have, however, abundant testimony that this plant rapidly spreads by offsets. Among all the specimens in the Herbarium at Kew we found only one that we could say was male, and that is from the valley of the Theiss.

In vol. v. of the *Repertorium für Meteorologie* Professor Wild gives the results of his experiments

on the signal scaffolding at Pulkowa observatory, which afforded an elevation of nearly 90 feet. The observations were taken at 8 A.M., 1 P.M., and 8 P.M., in summer, and in winter at 1 P.M. only. The levels were 6 feet 3 inches, 52 feet 2 inches, and 86 feet 3 inches. The results cannot be given in full in this place, but we may say that they show that between the levels of 6 feet and 86 feet the difference of the daily means is not more than $\pm 0.45^\circ$ Fahr. The amplitude of the range decreases with the height, and the amount of this decrease is 1.8° Fahr. for 46 feet, and 2.2° for 80 feet. In consequence of this reduction of range, the true temperature of the air is lowered 0.9° at a height of 80 feet at the time of the diurnal maximum, and appears to be raised to an equal extent, or even more, during the night. Prof. Wild gives the following rules for thermometrical exposure. The instruments should not be placed lower than 6 feet above the ground. If daily means only are required the height may vary between 6 feet and 65 feet, without an error of more than $\pm 0.2^\circ$ Fahr. If, however, the diurnal range is required, the limits of height are between 6 feet and 16 feet; but then the accuracy assigned above will be ensured. The same rules serve for hygrometrical observations. In conclusion, Prof. Wild finds that the humidity decreases with the height (as much as 12 to 26 per cent. for 80 feet) when the observation is taken in the vicinity or during the prevalence of an anticyclone; conversely, it increases very rapidly with the height (10 to 35 per cent. for the same difference of level) when the observation is taken near a cyclonic area.

PHILOLOGY.

THE most important articles in the last number of the *Hermes* (vol. xi., part 3) are contributions to Latin scholarship. The weightiest paper is that of Helbig on the Iapygians, whom the writer by a number of ingenious combinations brings into connexion with the *Iapygion*. H. Jordan has a valuable essay on the mutual invectives attributed to Sallust and Cicero, including a consideration of the state of their text, their general character, and their authorship. Morawski opens some questions on the criticism of Charisius. Wilamowitz-Möllendorf ("Memoriae oblitae") contributes an interesting budget of miscellanies. Greek criticism is represented in this number by Hercher's continuation of his remarks on Greek prose authors, and by some short papers on inscriptions by Kaibel and Neubauer.

THE *Neue Jahrbücher für Philologie und Pädagogik* (Fleckeisen and Masius), vols. cxiii. and cxiv., parts 2, 3, and 4, contain a great number of short papers on the criticism of various authors which we have not space to notice in detail. The most important essays appear to be, in the second part, Herzog's upon the *lex sacra* and *sacrosanctum*, and, in the third and fourth parts, Jordan's "Novellen zu Homeros," in which some acute remarks will be found on the Homeric words denoting colour; Goebel on the shooting scene in the *Odyssey*; the first instalment of an essay by R. Förster on the writings of Libanius; Cuno on two Gaulish inscriptions; and Bergk's contributions to the criticism of Gellius. E. Baehrens, in the second part, has some valuable remarks on the criticism of Ausonius. There are some good reviews in these numbers, among which may be mentioned Wohlrab's criticism of Schanz's *Plato* and Schömann's of *Stoicis* on Pollux. In the educational section the question of modern German orthography is touched upon twice, in part 2, by Didolf ("Zur conservativen Reform unserer nationalen Rechtschreibung") and, in part 3, by A. Kohl, in a review of Erdmann's work *Zur orthographischen Frage*. In part 2 F. Koldewey continues his list of the schoolbooks used in the Wolfenbüttel gymnasium till the year 1651. There is an interesting anonymous notice of Rudolph Dietsch in the same number. The

third and fourth parts contain a valuable *Life of Wolfgang Ratke* (Raticius) by H. Stöel, and a continuation of H. Pröhl's collection of hitherto unpublished correspondence of Lessing, Ferdinand of Brunswick, von Gleim, and others. There are two strictly educational articles in these numbers, one by C. Hermann on the contrast of the Classical and Romantic elements in the modern study of language, the other on the importance of the study of Hebrew and Hellenistic Greek at the Gymnasia.

FLECKEISEN AND MASIUS' *Neue Jahrbücher*, vols. cxiii. and cxiv., part 5, contain an important summary of the most recent literature on the position of ancient Troy, by O. Frick ("Zur troischen Frage"). There is also a short paper on the Scamander, by P. W. Forchhammer. There is nothing of great importance in the short critical notes on various authors contributed by Bobrik, Rauchenstein and Froehde; among the reviews, those of Schreiber on Flasch's *Polychromie der griechischen Vasenbilder* and of Goetz on the first instalment of Ussing's *Plautus*, deserve special attention. In the educational section there is an essay by Fauth on the psychological aspects of classical education. Pröhle continues his publication of correspondence between Lessing, Gleim, &c., previously mentioned; and Hess continues a very interesting review of the life of Ludwig Giesebrecht by Calo. A short account of the late Karl Wilhelm Piderit is contributed by F. Heussner. There are also some reviews which do not demand special notice.

The Wasps of Aristophanes. Edited by B. B. Rogers. (Bell and Sons.) Mr. Rogers has already done good service in editing with a metrical translation the *Clouds* and *Peace*. Thus he seems to be supplying the gap left by the incomparable Frère. But if his translations are not equal to those of Frère, he gives us a great deal of critical knowledge, and of valuable commentary in addition. His *Wasps* appears to be decidedly the most complete edition as yet published in England. In an excellent Preface he points out with much force (1) the identification of the Athenian Demos with the *Dicaesteries*. This leads him to defend the MS. reading *ὑπᾶς* (v. 593) against the almost unanimous *ὑπᾶς* of the critics. (2) He contrasts the *Dicaesteries* with our jury-system, and shows that Mr. Grote has not been cautious enough in his remarks on the subject. He also suggests (3) that the play was not an attack on the *Dicaesteries*, but an attempt to wrest them from their subserviency to the demagogues. Whether this theory will hold water, seems uncertain; if it be true, Aristophanes has much obscured his real object by his incessant attacks upon the *dicaests* all through the play. There is much sound learning in the notes, a very sensible appreciation of the conflicting scholia, and often a shrewd comparison—as when he quotes Sir Walter Scott's explanation of the Scotch use of *kitchen*, as anything additional to dry bread, and by it explains the meaning of *δύρον* (p. 47). The translation is very faithful, and at times vigorous, but the main value of the edition is its scholarly and practical exegesis. We earnestly hope Mr. Rogers will not rest till he has given us the less-known plays with equal completeness.

FINE ART.

A Descriptive Catalogue of the Fictile Ivories in the South Kensington Museum. By J. O. Westwood. (London: Chapman & Hall, 1876.)

UNTIL very recently there was no manual in existence by which a collector of carvings in ivory could make his catalogue, or judge of the comparative value, the country, or period of any specimen. Now there are several books on the subject, Mr. Maskell's

treatise, with his list of the carvings in the South Kensington Museum, standing easily at the head. Ivories are full of interest in the history of art. They occur among the remains of the most ancient cities, and represent the most opposite styles. It would be difficult, indeed, to name any other living art which can trace an unbroken succession from the days of the Assyrians to those of Queen Victoria. The great drawback to its careful study consists in this very fact. It is not easy to turn with the same pleasure from a consular diptych to a Madonna of the thirteenth century, or from a Cupid by Fiammingo to a Runie casket. And of late years, too, an entirely new field has been opened by the discovery of bonecarvings among the *débris* of the Stone Age. But the whole number of carvings of any one school is so small that it would be almost useless to make a study of a single period; and it is impossible to consider the different kinds of work as coming under the same denomination except because they are executed in the same material. There is nothing else in common between many classes of specimens; and the immense range which would have to be traversed by a complete work on Ivory is well illustrated by Mr. Westwood's volume.

It may be well to understand clearly, at the outset, what is meant by a "fictile ivory." Mr. Westwood tells us all about it in his Preface. A mould made of gutta-percha mixed with a little wax is taken of the carving; from the mould casts in plaster dipped in warm fluid stearine can be obtained of a colour and appearance deceptively like real ivory. Mr. Westwood himself, with Mr. Nesbitt, Mr. Franks, and other gentlemen learned in art have for years lost no opportunity of obtaining such casts from accredited examples in this country and on the Continent, the result being the accumulation of a series of nearly a thousand in the South Kensington Museum, where they form a valuable supplement to the ivories already obtained, and for purposes of comparison and criticism make the whole collection extremely complete. And not only is this fine series of casts to be seen at South Kensington, but any person may purchase at a moderate cost a duplicate of any specimen he requires.

That the present catalogue, though only a list of casts, is a work of value will be easily understood. Half the objects described are casts from carvings made before the thirteenth century, and a very large proportion of these are of a religious character, thus forming an important addition to our means of studying Early Christian iconography. But, besides this catalogue of the specimens in the museum, Mr. Westwood has added in an appendix the result of an inspection of the great Continental collections, undertaken, "first, with a view to learn the extent and nature of their contents; and, secondly, with the view of pointing out by careful description the most important pieces of which it would be desirable to obtain copies." In some respects this appendix is the most interesting part of the book. Mr. Westwood is not satisfied with making a mere list of the contents of these foreign collections: he gives full de-

scriptions of the chief examples. In one respect, however, we are disposed to quarrel with this part of his book. He does not give us a line by way of summing up. He does not tell us his opinion as to the comparative wealth in ivory of the different museums, nor does he afford us any information as to the history of the collections he has visited, the best way of obtaining admission and casts, or, in fact, any of that kind of entertaining and often useful knowledge which we usually call gossip. Mr. Westwood sternly represses any leanings he may privately cherish towards anecdote or conjecture, and the result is a book which only an enthusiast can sit down to and read through in cold blood. On the other hand, neither is this a book for ordinary criticism. There is no use in finding fault with Mr. Westwood because the authorities at South Kensington adhere to their complicated and silly system of numbering, especially as Mr. Westwood adds numbers of his own in brackets; nor yet because the illustrations are one and all very poor, and might better have been omitted and the place of the twenty-four pale photographs supplied with half a dozen good woodcuts. Three cuts, indeed, are given of the Continental series, and are of some value; but we have more to say about these. A few others—for example, of the ivories in the Hôtel de Cluny—might have easily been obtained at second-hand, and would have been useful. We do not want pictures of casts, when we can easily procure the casts themselves; but we do want pictures of specimens in distant places, to which we have no convenient access, and of which no casts have reached this country. The three examples given only make us wish for more.

The most important cut is that of the so-called Chair of St. Peter at Rome. This seems to be the third, at least, of the same object issued by the authorities of the South Kensington Museum. As the other two—one in Mr. Maskell's manual and one in Mr. Pollen's—do not agree, this third and later one may, perhaps, for the present be accepted as sufficiently trustworthy. Mr. Westwood says of the decorations of the chair that they represent the Labours of Hercules, and six of the constellations, Pisces, Hydrus, Scorpio, Lepus, Eridanus, and Cetus; and adds his opinion that "in the style of their workmanship these little plaques correspond with the Byzantine caskets of the tenth and eleventh centuries," mentioning particularly a casket in the sacristy of the Cathedral of Volterra, and one in the Church of St. Peltrudis at Cividale, in both of which several of the Labours of Hercules are introduced.

Another chair of which Mr. Westwood gives a very full account is that of Maximian at Ravenna, which dates from the middle of the sixth century. Whatever may be the history of the "Chair of St. Peter," there cannot be any serious question as to the identity of this example. Carved on the back is a monogram in which letters are found to make the words "Maximianus Episcopus." The front of this chair is quadrangular, the back being concave on the inside, the top of the back rounded, and the chief decorations occupying the front below the seat. Among them are five figures,

representing St. John the Baptist and the Four Evangelists, surrounded by arabesque borders. The figures are nine inches high, that of the Baptist occupying the centre. Mr. Westwood thus identifies the style of one of these figures:—"The head of the Evangelist with the pointed beard is so exactly like the head of St. Paul in the grand Berlin diptych, while that of the left-hand Evangelist is quite like St. Peter in the same piece, that I could only arrive at the conclusion that they proceeded from the same sculptor's hand. The fine figure of St. Peter in the Archignasio of Bologna is also evidently by the same hand." Identifications of this kind are very interesting. An eye capable of discrimination of styles is sadly wanted for the same purpose in the study of illuminated manuscripts. We ought to be able to distinguish the art of St. Alban's from that of Canterbury, and to know at sight a work from the school of Hyde or of Glastonbury.

Of another kind of identification, too, we find some examples in Mr. Westwood's book. In his account of this Ravenna chair, he notices the loss of some of the plaques, and recognises them in other places. One, representing the Meeting by the Well of Samaria, is in the museum at Naples. Another is in the Brera at Milan. A third is preserved in the Trevulzi collection in the same place. In the collection of M. Spitzer, exhibited at Frankfurt last summer, he finds "the other leaf of the Ricciardian diptych, of which one leaf is in the Imperial Museum of Vienna." The Vienna tablet is considered to represent the Emperor Justinian, and M. Spitzer's represents a Byzantine empress. In the same collection is a leaf the companion of which is at Frankfurt in the Public Library. Mr. Westwood gives an engraving from part of this remarkable work. It represents a priest in the act of performing mass by blessing the chalice placed in the centre of the table before him. He faces the spectator. The ivory is of the ninth century, and on M. Spitzer's piece, which evidently formed the other leaf, is the figure of a priest or archbishop preaching.

One great advantage of the method of taking casts is the possibility which it gives to collectors of bringing the several parts of a composition together for comparison. As to the success with which the "fictile ivory" imitates the real we have strong testimony from Mr. Westwood:—

"When properly made, and carefully coloured by hand from the originals (the steamed surface allowing the application of common water-colours), it is next to impossible to distinguish one of these casts from the original. I have treated my own copy of the great British Museum Archangel in this manner, and the late Dr. Waagen, one of the most consummate judges of ancient art, could scarcely believe that my specimen was not an original ivory, and the late Count Pulszky was surprised to see in my collection what he considered to be one of his own specimens belonging to the Féjérvary Museum, which I had, in like manner, coloured up to the original."

One subject connected with art in ivory Mr. Westwood does not touch. It would be worth while to inquire how far such artists as Aldegraver and the Behams were engaged in making designs for ivory. It seems very probable that they worked on copper primarily with some such object.

Examples of carvings occasionally occur in which the carver has closely followed the engraver; but the most common form in which such examples are found is that of engraving in black on flat plaques, for the ornamentation of arms and furniture. This art, which is at least as ancient as the invention of engraving on copper, and is in some respects analogous to *niello* work, has hitherto been neglected by writers like Mr. Westwood. It is not unusual to meet with plaques engraved in this way after Dürer, and not long ago an ancient ebony table inlaid with ivory tablets engraved with the Labours of Hercules after Aldegraver was sold by auction in London.

We have one or two faults to find with this valuable book. Setting aside a long list of errata, most of which Mr. Westwood corrects himself in the appendix, we are inclined to quarrel with the insufficiency of the indexes. There are, in fact, three in all, but one good one would have been far better. First we have, what is so needful in all these South Kensington treatises, an index of numbers. Then comes a so-called "Index of Museums;" but it is only a list of the museums noticed, the greater part not being in alphabetical order. It is quite as easy to find a collection in the text as in this apology for an index: that is, when a name occurs in both, but in this respect there is a discrepancy on the very first page. Lastly, there is an alphabetical list of subjects, with which we have no fault to find, except that there would have been no occasion for it had the book contained an ordinary general index.

W. J. LOFTIE.

THE "BLACK AND WHITE" EXHIBITION.

Paris: August 11, 1876.

I referred in a recent letter to an attempt which was being made here to organise an exhibition similar to your Black and White. Such a one, called like yours "L'Exposition des Ouvrages exécutés en Noir et Blanc," has now been opened.

Very few of the papers have taken any notice of it. People still find it difficult to understand what possible practical and aesthetic interest can attach to drawings and engravings. They are matters which, according to our academical education, are not "noble." And yet the *Gazette des Beaux-Arts* devotes several pages to them every year on occasion of the wretched exhibition of engravings, drawings, water-colours, &c., which accompanies the yearly Salons. It is clear, as the writer of the article points out, that, in the ill-lighted rooms of the Palais des Beaux-Arts, after the exhausting process of looking at the paintings, the public cannot bring any critical interest to bear on works which essentially need quiet and attentive study. We do not pretend that the collection now on view in M. Durand Ruel's rooms is perfect. It is confused and too numerous. Far too many beginners, or people who delude themselves as to their capabilities, have seized this opportunity of appearing in public; while the official engravers—members of the Institute, for instance, or their well-known pupils—have kept aloof, and thereby deprived this attempt at a free exhibition of the prestige which their name, their works, and their high position would have given it in the eyes of the public. Everything tends to prove that we are not yet used to associations of this kind. Our new political ways will probably lead us on in that direction.

But nevertheless, such as it is, the present exhibition has already been productive of one

good result—that, namely, of having brought over a certain number of English artists to the Continent. Of late years those who draw for the *Cornhill Magazine*, *Punch*, and more especially the *Graphic*, have exercised considerable influence on our designers, engravers, and publishers. A skilful and refined draughtsman, M. Edmond Morin, whose name deserves to be mentioned in connexion with the present movement in popular art, that which most directly addresses itself to the mass of the people by the multiplication of artistic reproductions, is the promoter of the movement. He spent several years in England at the beginning of the Empire, and worked with Sir John Gilbert. The dash he introduced on his return into the composition of domestic scenes, regattas, public ceremonials, hunting episodes, &c., struck our artists very much. Besides covering much larger blocks than we were accustomed to see in our illustrated papers with the most extraordinary ease, M. Edmond Morin added immensely to their effect by the admirable sense of light he evinced in the distribution of his blacks and whites. He possessed in the highest degree the feeling for what we call “*taches*”—i.e. for black parts in bold contrast with large spaces of white, and the suppression of intermediate grays.

One advantage of this system, economical as well as ingenious—since it allows the wood-engraver to proceed more rapidly, and to preserve more accurately the character of the artist's pencil—was that it brought Gustave Doré's method into disuse, a method which consists in concentrating the light under all circumstances upon some single point of the composition, and bringing all the rest into subordination to this brutal and tiresome effect.

With reference to Edmond Morin, for whom I have a great esteem, and whose natural modesty has been the only bar to his becoming more famous—to his receiving a decoration, that is to say, which is the dream even of the wisest among us—I would further remark that he is an excellent water-colour painter.

Your English artists are represented by the drawings of Mrs. Allingham (Helen Patterson)—much admired for the delicate feeling shown in her figures of women and children—of Messrs. Du Maurier, Herkomer, Woods, Hopkins, Marks, Gregory, Green, Linton. Your artists in general, we notice, aim at brightness more than ours do; then at natural attitude; next, truth of scenery or furniture; and lastly, at expression of feature: whereas ours, with their more classical education, give their figures a better equilibrium, and draw hands and feet more correctly. Also, our wood-engravers have, in some instances at least, made studies from the life which enable them to make their figures look like real men and women, and to draw the nude with greater vigour and suppleness.

With these few reservations as to technical qualities and defects, I do not hesitate to own how useful it is for us to study the general conditions of your art. We have no such thing as political caricature left in France, or as caricature of domestic life. Everything has become brutal or stupid in conception, inadequate in the rendering. Our press laws have, it appears to me, produced just the opposite effect to what the legislator expected; the artist who feels a sentence of condemnation perpetually hanging over him never rises to the level of his thought, and either remains obscure or grotesque or else oversteps his mark, and, having lost the habit of struggling with ideas, attacks his personages with strokes of unparadisable violence.

The *Eclipse*, a paper illustrated from the first by André Gill with large coloured drawings, sometimes highly ironical, has now been obliged to change its original form for a more economical one, because the public demanded caricatures of political celebrities, and it was impossible to furnish them sufficiently severe to satisfy

them. With you public opinion serves instead of police. At the house of my friend Mr. Edwin Edwards last winter in London, I turned over several hundred sketches or studies of Charles Keene for his drawings for *Punch*. In treatment they are most interesting, but far more interesting to me was the truth of observation, the sincerity of criticism, the delicate insinuations, the moderate form which the fun invariably took when the subject to be represented was one of those popular dramas the scene of which is laid either in a ball-room, at the sea-side, beneath a window, or on a bench in the park.

Mr. Bradley, of Florence, and M. Buckman, of Brussels, are the only other foreign artists to be met with here. Our own illustrated papers have sent nothing, but our Reviews are here: the *Gazette des Beaux-Arts*, *l'Art*, *Paris à l'eau-forte*: also, Cadart's monthly publications and Durand Ruel's enormous and most interesting illustrated catalogue.

The lithographs, which are as interesting when they are the work of a painter as an original drawing in black chalk, are attracting the attention of our amateurs. Fantin has sent his *Anniversaire de Berlioz*; and his highly poetical scenes from *Tannhäuser*; Manet, some bold and singular sketches; Amand Gautier, a portrait; Chauvel, a proof of a *Marine* of Méryon's, which has never been in the market. Méryon, a retired officer of the navy, with an accuracy which is the admiration of all seamen, and a poetical feeling which enchants all poets, drew a corvette executing her *abattée*, which, it appears, is a difficult and complicated movement, as creditable to the captain in command as to the crew who are able to execute it well and quickly. The drawing is in chalks. Méryon had a defect in his vision which made it difficult for him to distinguish differences of colour—for instance, he took red for green. I only know three chalk-drawings by him, and a little bit of oil-painting, painted in great part with the finger for a brush. The sea-line is dark and gloomy. The vessel is seen, with her sails puffed out by the wind, heeling over to the right, like a swan turning round in the water. The tops of the masts and the rigging are cut off by the frame, and this gives the vessel, which just skims the surface of the waves, almost fantastic proportions.

MM. Léopold Flameng, Edmond Hédouin, and Charles Waltner were the devoted organisers of this attempt to introduce a new and hitherto unsuspected source of enjoyment to the public. The pleasure of hunting after and securing a fine proof of a fine work, of an etching, a dry point, a lithograph, or even a coloured woodcut, is a more attainable one than that of becoming possessed of a painting by a master, and, in the hours either of solitude or of intimate companionship, is a source of charming reflection and conversation to the amateur who is really enamoured of the endless varieties of the art. There is no doubt that the taste for modern etchings and lithographs, now beginning to show itself with us and with you by the high prices attained originated, with the group of amateurs who, in 1859, founded or kept up the *Gazette des Beaux-Arts*; thence also arose the need for newer publications, such as the *Portfolio* and *L'Art*, to present their subscribers with more and more perfect works.

M. Legros has sent some pen-and-ink drawings from London, very splendid in style. Mr. James Tissot contributes some dry-point studies of figure-subjects and landscape which have awakened lively curiosity. The dry-point process, which Mr. James Whistler has treated with great superiority, has for the last two years again become the fashion here, through the able portraitist M. Desbouts.

I cannot dwell more at length on this exhibition: it is sure to be succeeded by a similar one next year, arranged on a better system, if the artists who have taken part in the present one have the good sense to combine and elect a committee of management, to consist of modest and

devoted workers, together with artists and amateurs.

The Union Centrale des Beaux-Arts Appliqués à l'Industrie is holding its fifth exhibition in the Palais de l'Industrie. Like the three preceding ones, it is a double exhibition—that is, the rooms on the first storey are devoted to a retrospective exhibition of Flanders, Beauvais, and Gobelin tapestries; and the nave to the industrial productions of modern art.

In spite of the heat, which is cruelly intense, the public come and are interested. I shall tell you more about it hereafter. Noticeable in the modern department in point of number, quality, and originality, is the ceramic collection.

I must confine myself to a few brief notes on the several competitions for the “Prix de Rome.” We must not judge of the works of the competitors as we should at the Salon. We must recollect that the competitors receive a special education, and at the decisive moment would lose all their advantages if they did not restrict themselves to obeying traditions. The painting is mediocre, and holds out no promise of either a good draughtsman or a good colourist to come. The subject was “Priam asking Achilles for the Body of Hector.” The sculpture was better. The subject was “Jason carrying off the Golden Fleece.” A prize is given every half-year for line-engraving—that art which is dying of old age. The subject set for the students of architecture was “Un Palais des Beaux-Arts.”

PH. BURTY.

CHRISTIAN ANTIQUITIES AT ROME.

Nor long ago another link in the chain which unites the earlier Mediaeval with the later Christian art in Rome was secured through the identification of a small and obscure building near the Appian Gate as an ancient oratory, dedicated to the Archangel Gabriel and the “Seven Sleepers” of Ephesus—the now much dimmed but still valuable and interesting frescoes on its walls (figures of the Saviour and St. Gabriel, besides other archangels; also of sainted Doctors and other canonised persons) being, as may be inferred, of some period in the eleventh century. Recently there has been discovered another long-forgotten—indeed, totally buried—chapel for the worship of the primitive Church (apparently of much higher antiquity than that on the Appian Way), under a mound of earth near the railway station on the Viminal Hill, and precisely in that part of the heaped-up soil where the remains of the Agger of Servius Tullius are obscured by, or rather confounded with, later adjuncts, the gradual growth of centuries, that have so much altered the modern as compared with the ancient level of Rome. Here was lately brought to light, in the course of labours for clearing away the soil on railway premises, first the roof, and gradually the whole upper part of a building, recognised by its terminating member in form of a vaulted apse, and still more clearly by the paintings on its inner walls, as a Christian oratory. The subjects of those fresco paintings are such as the traditions of primitive sacred art prescribed for church walls: the Saviour on an elevated throne, dressed in a tunic and pallium, the face beardless, the aspect youthful, seated in the midst of the twelve Apostles, who are also seated, and in similar costumes, with sandals on their feet, each holding a volume in the left hand; the Divine Master having two caskets filled, not with volumes, but scrolls (the books of the Old and New Testament) placed beside His feet; His head alone being encircled by the nimbus, which the others are not distinguished by. The style of these figures, and of some accessory ornaments introduced in the painting, suggests dates within either the later years of the fourth or the earlier of the fifth century. When we have the benefit of Chevalier de Rossi's elucidations and comments on this recent discovery, which may be expected in

the forthcoming fascicolo of his *Bullettino di Archeologia Cristiana*, we may arrive at more definite conclusions with respect to the merits and the presumable period of these long-lost paintings.

In those hypogea called "Catacombs" not much has been done of late, excepting some works for the further excavation of the south corridors in the cemetery of St. Callixtus, on the Appian Way; also certain labours, now suspended, I am sorry to learn, owing to want of funds, in that range of the St. Agnes Cemetery entered below the extramural basilica of Sant' Agnese on the Nomentan Way. That part of the hypogeum in question was first re-opened about eight years ago by the monks—Lateran canons—established in the long-deserted cloister adjoining the same basilica, by desire of Pius IX. Their discovery was but slowly followed out. We may infer that a great part of the subterranean corridors and chapels, connecting this with the others, the previously known section of the St. Agnes "Catacombs," has yet to be cleared out. But what those monastic canons have already discovered below and around their church is indeed most interesting. The excavated *loculi* (or tombs cut in the solid tufa, rising tier above tier) are, at least in the great majority, still closed and intact. The epitaphs—among the many Latin a few being Greek—are, in several examples, of such fine orthography and good Latinity as justify the inference of very early date, within the second, if not actually (as the directors of these *scavi* themselves assume) within the first, century of our era. Two small chapels containing those more honoured tombs called *arcosolia*, which were undoubtedly used as altars for Eucharistic rites, are the latest discoveries of importance obtained before the want of means obliged labours here to be discontinued, about the beginning of the spring. Near an angle in one of these ancient oratories there are two sepulchres, each with a glass vase and a terra-cotta lamp set into the tufa below the bed of death, and nearly at the level of the floors. The glass vase, though broken, is still marked by those dusky reddish stains believed to be blood, and therefore to be classed among those records which, when thus placed beside the tomb, ecclesiastical authorities in Rome have determined to be the recognisable signs and tokens of martyrdom. Other objects found in this section of the subterranean cemetery are noticeable. Beside one tomb is set in the tufa a cameo, apparently of dark-hued agate, with a female figure riding on a lion in *intaglio*—this serving, no doubt, as a mark of recognition for a not otherwise distinguishable sepulchre; clumsy objects similarly used for the identifying of the graves are fibulae and ivory dice. A monogram of the Holy Name—X P—in bright-tinted mosaic, found in the soil with which one of the corridors was filled, is an almost unique specimen of such formation of the sacred letters among the ornaments of the Roman "Catacombs." The following brief epitaph implies in symbolic phrase an artless testimony to the belief in the Divinity of Christ, with such retrospection of the life as seems to preclude all notions of prayer for the departed one: "Heraclius qui vixit in pace X P. annis LV." None of that pictorial decoration which abounds in the other parts of the Sant' Agnese Cemetery is seen here; neither painting nor sculpture, save in one sole instance, on a tombstone, the incised figure of a female *orante* in the usual attitude of prayer. The massive brick walls, in good preservation, which cover some of the tufa surfaces, and in some of the chapels form fronts that conceal the tombs, are evidently of later date, perhaps thrown up for support to the buildings of the church when the St. Agnes basilica was restored by Pope Symmachus, about A.D. 500, or for the other rebuilding of it by Pope Honorius I., 625-638. It is to Christian epigraphy, not to Christian art, that the acquisitions in this newly-discovered hypogeum are important.

I am sorry to report what seems to me a most unsuitable attempt at restoration—that, namely (ordered by ecclesiastical authority), of the long-buried basilicas discovered about two years ago between the Ostian and Appian Ways, and in communication with a section of the vast cemetery called "Catacombs of SS. Nereus and Achilleus." This interesting example of early Christian architecture has been styled "Basilica of St. Petronilla," because supposed to have been dedicated to the martyred daughter—either the real or spiritual child—of St. Peter. It was found all roofless, with some scattered columns and their basements *in situ*, the apse partly preserved from decay, and the *Confession*, or Crypt Chapel, under the high-altar still discernible, though ruinous. De Rossi believes it to be so ancient as the fourth century; but there seem to be grounds sufficient for assuming that it is mainly the restoration or enlargement of a primitive chapel, dedicated to the above-named saint and to the SS. Nereus and Achilleus, whose bodies lay in the contiguous cemetery—the original building, perhaps, of that early date, the restored one of a period towards the end of the eighth century. Descending into this disinterred church, at a depth considerably below the surrounding Campagna, we may enter a dark corridor, behind the apse, and thus reach one of the small oratories of the adjacent "Catacomb," where over an *arcosolium* we see the figures, painted within the arched recess above the altar-tomb, of Petronilla and another saint named Veneranda, each with name inscribed, the former youthful, the latter more matronly in aspect, and with a veil over her head, her (Veneranda's) attitude being that of prayer, with extended arms.

The works now in progress—which I must regret, as they threaten, not truly to restore, but to alter and mask over the antique—have already gone so far as almost to renew the original apse of this basilica, and surround its chancel, its nave, and aisles, with high modern walls, invidiously withdrawing from view what is venerable, and detracting from the picturesque in the long-buried structure. It is, I believe, the intention to roof over the entire building. Something similar, though fortunately not carried so far as essentially to alter the antiquities now provokingly concealed, has been effected in the case of two other ancient, and alike disinterred, basilicas, both long hidden by accumulated earth, and both rescued from oblivion in the time of Pius IX.—that of St. Stephen, founded by a matron named Demetria in the fifth century, near the Latin Way, about two miles from the Lateran Gate (Porta S. Giovanni), and that (probably of much earlier origin) on the site of the martyrdom of Pope St. Alexander (A.D. 130), whose body was laid under its high-altar, at about the eighth mile from Rome on the Via Nomentana. O. I. HEMANS.

NOTES AND NEWS.

MESSRS. HUNT AND ROSKELL (New Bond Street) have had on view lately a service of silver-gilt plate manufactured by them for the Mikado of Japan. Certain elements of Japanese design—the dragon and stork in especial—are largely utilised in the decorative forms of this plate, which is, of course, handsome, sumptuous, and what not, so far as material and workmanship are concerned. However, if we substituted the word "spoiled" for the word "utilised," we should not be far astray from the truth; for, in fact, there is no genuine designing capacity shown in the service. We wish that the Japanese could only be persuaded that, in matters of decorative art, they are now committing an act of national *barakiri*, and that competent people in Europe mourn and groan over the replacing of the magnificent and unmatchable Japanese work by the stunted, and incapable European work of our epoch.

We understand that the elections at the Royal

Academy of the three Associates to fill the places vacated by Mr. Poynter, Mr. Leslie, and Sir John Gilbert, will not take place till January of next year. At that time there will be a further addition to the associateship, in accordance with a determination already announced. Some little time ago, when reform in the constitution of the Academy was being discussed, there was talk of a very salutary rule to the effect that no vacancy in either rank should be allowed to remain for more than three months; but, if the above-named date for the election is correct, we are forced to suppose either that the rule was never finally adopted or that it has been since rescinded.

THE awards of medals in the Fine Arts Department of the Philadelphia Exhibition have been made, and the report of the jury will shortly be published. Thirteen medals have, we believe, been awarded to English artists, and sixteen to the French. The jury was composed of representatives of all nations, Mr. Cope, R.A., acting on behalf of England. Among the successful English competitors, Mr. Fildes and Mr. Holl take a prominent position. The former was represented by his picture of the *Casuals*, and the portrait study called *Betty* exhibited in last year's Academy. The show of English pictures, thanks to the energy of the Fine Arts Commissioner, turned out, on the whole, a good one. Mr. Leighton, who is, without doubt, among the medallists, was represented by his beautiful picture called *The Summer Moon*, and Mr. Millais by a less important work called *Early Days*. Mr. Millais, we believe, does not occupy a foremost place among the successful competitors.

MR. WALTER PARIS, a pupil of the late Mr. Rowbotham the water-colour painter, has lately returned from the United States with a very interesting series of sketches of American scenery.

AMONG the artists who will contribute to Sir Coutts Lindsay's new Gallery in Bond Street is Mr. Richard Doyle, whose water-colour paintings, highly valued wherever they have been known, have but rarely been brought within the knowledge and appreciation of the public. The peculiar character of Mr. Doyle's invention has always secured for him a unique place in modern art, but to many it will be a surprise to find how happily that invention can express itself in delicate and graceful schemes of colour. It is rare to find a fancy so free and unrestrained associated with a regard for nature that is both searching and intense. Sometimes the artist allows himself to realise the beauty of an actual scene without the intervention of any fairy incident, and sometimes the choice of weird or mysterious landscape seems naturally to demand the presence of the little fairy people who inhabit his pictures. In the first class we may mention a view of the river Nith in Scotland, and a powerful study of the village of Haworth, Charlotte Brontë's birthplace, with the large churchyard half obscured by the grey light of evening. In the range of fanciful subjects Mr. Doyle's invention seems inexhaustible, and yet remains always delicate and graceful. He has completed two exquisite little drawings in illustration of the legend of La Dame Blanche. Larger designs represent *The Dragon Slayer's Return* and the *Return of the Fairy from the Christening of the Sleeping Beauty*. Both of these are elaborate compositions brim-full of a humour that never forgets the claims of beauty.

AMONG the coins and medals collected by the late Mr. Robert Younge, which were sold by Messrs. Sotheby, Wilkinson and Hodge on the 9th and 10th of this month, were the following noteworthy lots:—a Mysore war-medal, 1791-92, 7l. 10s.; a St. Patrick's halfpenny, 1l. 15s.; a Philip and Mary shilling, 1l. 6s.; a noble of Edward IV., 1l. 16s.; an angel of ditto, 1l. 7s.; a five-guinea piece, William III., 6l. 17s. 6d.; a quadruple dollar of the Genoese Republic, 1697, 1l. 5s.; an Anne farthing, 1l. 5s.; an Oxford pound piece, Charles I., 1643, 4l. 6s.; a ten-

shilling piece, ditto, 1644, 2*l.* 6*s.*; another, 1642, 1*l.* 14*s.*; a Charles I. crown, 1*l.* 2*s.*; five Commonwealth crowns fetched from 1*l.* 2*s.* to 1*l.* 15*s.*; a set of crown, half-crown, and shilling of Cromwell, 1*l.* 8*s.*, and an oval silver Dunbar medal, with bust of the Protector by Simon, 1*l.* 8*s.*; a double stater, Panormus, 3*l.* 18*s.*; a gold macrinus, 14*l.* 5*s.*; a denarius of Didius Julianus, 1*l.* 10*s.*; a Legion of Honour, Napoleon, First Consul, 15*s.*; a Legion of Honour, Henry IV., 16*s.*; a gold cross, Louis, 2*l.* 6*s.*; ditto, Louis XV., 1*l.* 12*s.*; ditto, St. Stanislas of Poland, 1*l.* 11*s.* A collection of about 2,700 tradesmen's tokens, in copper, of the seventeenth century, including 300 varieties not mentioned by Boyne, sold for 43*l.*

THE splendid collection of china and faïence in the Museum Johanneum at Dresden has just been opened to the public. It consists of more than 20,000 pieces, and will drive collectors to despair. It is hoped that the keeper of the collection, Prof. Graesse, will soon publish a catalogue.

It is announced that a Photographic Exhibition, organised by the Edinburgh Photographic Society, will be held in the galleries of the Royal Academy next December. The exhibition is to be international and competitive, and medals are to be awarded for separate classes of reproductions, the cost to be defrayed from a fund especially subscribed for this purpose. It is likewise intended to illustrate the historical development of photography from its earliest beginnings to the present day, and to show some of the many processes now in use. The exhibition will be opened on December 15 and closed about the middle of January.

A LARGE and carefully-executed wood-engraving of Albrecht Dürer's great painting of the *Trinity*, in the Belvedere at Vienna, has just been finished by Josef Schönbrunner for the German Society for the Reproduction of Works of Art. It will be interesting to compare this modern effort of xylographic art with Dürer's own magnificent engraving of the same subject, which is considered one of the finest works that German wood-engraving ever produced. The Dürer woodcut is not identical in design with the painting, although executed in the same year, but it bears a close resemblance to it. The modern engraving exactly reproduces the painting, and has at all events the advantage of being considerably larger than the old. It measures more than two feet high.

SOME interesting Roman antiquities, such as terra-cotta vases, lamps, and small glass hour-glass, &c., have been discovered by some workmen at Capua, while digging the Traforo Canal. In the neighbourhood of Francolise also, on some property belonging to Signor Pietro di Rosa, seven tombs have been excavated, which were found to contain bronze bracelets, lamps and coins. One can hardly, indeed, take up an Italian newspaper without finding records of discoveries of this sort, not only in Rome and its neighbourhood, but all over Italy.

THE articles on the Salon by M. Charles Yriarte and M. Louis Gonse are finished in this month's number of the *Gazette des Beaux-Arts*. It cannot be said that the illustrations to these articles have been distinguished by any particular merit; indeed, many of them have been so poor that it is difficult to understand how they found place in such a journal. It is to be feared that this long-famed Review will lose its well-earned position in the artistic world if it goes on much longer lowering the standard of its artistic excellence. It would be sad to see it superseded by a younger rival. One illustration, however, in the present number is a little gem. It has nothing to do with the Salon, but is etched by W. Unger, from a drawing by Rembrandt of his charming young wife, Saskia van Ulenburg. An inscription underneath tells us that it was taken by the

master three days after his marriage. The original is in the Cabinet of Prints at Berlin. It has evidently been rendered with the utmost fidelity and sympathy by Unger, and is almost as good as a real Rembrandt. The only articles beside notices of exhibitions in the number are a description of the bed of Castellazzo, under the title of "Art et Industrie au XVI^e Siècle," by the Marquis Girolamo d'Adda; a short account, by A. Racinet, of Virgil Solis, the Nürnberg engraver, who, however, is not usually reckoned as one of the Little Masters of Nürnberg, this term being more correctly limited to seven of the more immediate pupils and followers of Dürer; and a catalogue of the furniture and other objects from the Château of Versailles which were sold during the Reign of Terror. This catalogue is taken, strange to say, from a Dutch contemporary newspaper, but the description of the "unheard-of luxury of the richest Court in Europe, of the grandeur of which there is now no trace," is most probably derived from a French paper. The sale does not seem to have taken place in Holland.

THE STAGE.

"ARRAH-NA-POGUE."

Arrah-na-Pogue, the Irish drama reproduced at the Adelphi on Saturday, is an overpraised piece. Its characters share the lot of most of Mr. Boucicault's *dramatis personae*, in that it is a difficult thing to have any serious care for them or for their fortunes. Here, as elsewhere, strong human interest is wanting to the work of Mr. Boucicault. The lack of it was atoned for in the earlier and more ambitious literary essays—notably in *London Assurance*—by a glitter of dialogue and liveliness of intrigue. *Old Heads and Young Hearts*, which is likely some day to be allowed to be about the best piece by its author, had something of the true ring of human interest wanting to the rest. The great quality was not so much as sought in *Babil and Bijou*—which London accepted as a display of barbaric splendour in dresses, lights, and women—and in the popular Irish pieces of which the *Colleen Bawn* was the first and the *Shaughraun* the last the lack of it was atoned for by the adroit presentation of the virtuous puppets of the stage, dancing in the accustomed places at the bidding of the accomplished hand.

The first-rank puppets here—the hero of humble life, the hero of an upper class, the gushing heroine of the cabin, the stalwart soldier, the cringing informer—are types as familiar and habitual as those of the still more popular entertainment to which the cheerful drum is wont to beat the summons in every London street. Shaun the Post, Beamish Mac Coul, Colonel O'Grady, Michael Feeny, and Arrah Meelish are conventional embodiments of the vices and the virtues, or genial mixtures of the two. Their fortunes are too well known for us to need to follow them in detail, and one can but enquire how it is that they and the work in which they appear continue to be welcome to a large public. For not only are the characters themselves the conventional and common properties of the stage, but those that are held to be most winning are here occupied in setting authority at defiance, and sympathy is given, not to the English suppressors of insurrection or allayers of discontent, but to the Irish in rebellion or unrest. But this is easily explained. London has forgotten Clerkenwell, and a London audience, far from the island washed by a "melancholy ocean," does not trouble itself in the least with the vexed questions of local politics, even when they become large and threatening. It sees an artless heroine, unjustly accused, and a spirited hero, bearing a charge he would be proud to suffer for; and it sees in these the generosity and geniality of the Irish character—recognises in them the fine and pleasant qualities really much rarer, to its thinking, on this side of the Channel

than on that; and its applause of Mr. Boucicault's Irish dramas is an unconscious tribute to our English need of the Irish gifts of humour and fascination. The Irish blitheness and cheeriness which play through Mr. Boucicault's pieces are elements of national character, the value of which we instinctively recognise. Ireland may have been troublesome to Britain, as France to Europe. That goes for nothing. We can no more do without the Irish spirit than the Continent can do without the French. There is a sort of personal charm that is a very real force; and something of the strength of it is shown in the reception of Mr. Boucicault's dramas, when most things in them but the national humour may be either wearisome or repellent.

But of course Mr. Boucicault is too artful a playwright to give even a long-suffering or easily-pleased public his work in a crude form. If he gives his Irish popular humour, he does not give it alone. He had had thirty years' experience when he wrote *Arrah-na-Pogue*, and like a physician skilled to treat his patient, he had learnt, not only the ingredients of the draught to be liked as well as swallowed, but the proportions in which these must be mixed. The ingredients of the Irish melodrama, as it is everywhere administered, are easy to discover. There is popular humour, and there is a faction fight; there is a sunset in Wicklow, and there is a grouping of red petticoats; there is a song with a chorus; there is a cabin which is the home of suspected virtue, and there is a mysterious stranger striding in a long cloak. These are the ingredients; but how to mix them? That is indeed Mr. Boucicault's art, which Time has perfected; so that he can put together a piece any serious human interest in which, as I began by saying, it would be difficult to discover, but which somehow holds the attention of Adelphi pits and galleries on our weariest summer nights, and does so, too, without any exceptional display of the craft of the actor.

For the opportunities of acting, not being great to begin with, are indeed but sparingly taken. Mr. Williamson succeeds Mr. Boucicault himself as Shaun the Post, and he, though without the variety of the older favourite, has the saving quality of genial humour. Unknown in England twelve months ago, the Adelphi has now adopted him. Miss Moore, his companion in these Irish pieces, is likewise fully accepted. She is not without pathos, and she can sing a song with intelligent expression. Her patriotic ditty "The Wearing of the Green" is justifiably repeated. Mr. Terriss is accustomed to characters in which it is chiefly important to appear comely, and, though without much force at present, he has sufficient grace. Mr. Shiel Barry, succeeding Mr. Dominick Murray as the informer Feeny, gives to the part more individuality than its conventional attributes would seem to allow. Miss Hudspeth brings to the not-pleasant part of Fanny Power but little air of reality. Mr. Emery, for the time being, can hardly be said to be wasted as Colonel O'Grady, for the part, albeit mostly insignificant, is of so totally different an order from that of those Dickens-traits which have brought to this most sterling actor his latest fame that the faultless and grave care with which he goes through the poor task is only another proof of his good claim to be ranked very high in his profession. It gives added value to the fine things he has done before. FREDERICK WEDMORE.

A VERSION of *Bleak House*, different from that in which Miss Jennie Lee has acted so successfully, is announced for production at the Globe this evening. Miss Lee will afterwards return to the theatre with the version to which she has accustomed the public. This will be under the management of Mr. Edgar Bruce.

WE regret to announce that the Duke of Meinigen has now finally decided *not* to send his dramatic troupe to England next year.

Abel Druce, Mr. Gilbert's new play for the Haymarket, will be produced there on the re-opening of the house early in September. Mr. Hermann Vezin will act a principal character, and Mr. Howe and Miss Marion Terry will appear in the piece.

THE re-opening of the Court Theatre on September 9, by Miss Helen Barry, is already largely announced. The experiment of a drama which promises to be sensational being acted in a little playhouse hitherto devoted to the airiest comedy will at all events be a curious one.

MR. IRVING is about to appear at Manchester, after a holiday of unusual length.

M. PAUL FERRIER has read to the actors at the Gymnase a three-act comedy to be called *Compensations*. The piece had already been accepted at the Théâtre Français, from which, however, it was by arrangement withdrawn. M. Saint-Germain, the admirable comedian, will now appear in one of the chief characters, and he will be supported by Mlle. Jeanne Bernhardt, the younger sister of the celebrated actress, and by Mlle. Dinelli, who brings from the provinces as good a reputation as youth can acquire.

PREPARATIONS are being actively made by M. Ballande for the opening of the "third Théâtre Français," for which purpose, as our readers have been told, he has taken the Théâtre Déjazet. No one has done more than M. Ballande has already done at his morning representations to encourage a new dramatic literature in France, and it is of course his intention to give, at his new theatre, every possible chance to the young and unknown writers. Aware of this, they are already taking advantage of him. In one month of preparation he has received between two and three hundred manuscripts; and he has taken upon him a task which the most active of London managers would certainly shrink from—the task of recording with each piece which he refuses his reasons for refusing it. Manuscripts therefore come up to M. Ballande somewhat in the light of examination-papers, and he bids fair, if he continues his method, to establish a school of dramatic writing as well as of acting. The beginning of October is the time fixed upon by M. Ballande for opening the "third Théâtre Français," as to which we shall then probably speak from personal observation.

M. THÉODORE BARRIÈRE, one of the most prolific writers for the stage, is busy in editing his *Théâtre complet*. Each piece is to have a preface, and, as there are more than a hundred pieces, his task is not a light one. M. Barrière may be said to be in reality writing his reminiscences of the theatre, of the actors and authors with whom he has worked.

M. SARDOU is making his arrangements for the winter. He has not yet, it is said, given names to the pieces he has promised for the Vaudeville and the Porte Saint-Martin, but the pieces themselves are in a very forward state. The first, for the Vaudeville, is a five-act comedy-drama (as they now style it)—a study of modern manners, of the nature of the *Famille Benoiton*. The chief character has been written for Mlle. Blanche Pierson. The hero of the piece for the Saint-Martin is to be acted by Dumaine.

EVEN a manager active and keen as M. Montigny of the Gymnase is not above the managerial weakness of trying to make a second success out of exactly the materials that have produced a first. Thus *Le Salon au Cinquième Etage* now played at the Gymnase is played as the result of the success last summer of the *Galerie du Prince Adolphe*. Both are slight pieces which exist for the sake of introducing *tableaux vivants*—of "realising," as the English word is, the pictures that have appeared at the Exhibition. The little piece itself is of course not without satire; the critical opinions of a Prudhomme of the provinces, the art-critic of the *Echo of the Doubs*, giving some amusement. He is a critic who has admired

little since the work of Horace Vernet and the great school, and he finds himself at issue with most of the things that are highly thought of to-day. Malard plays the part gaily, and the literary framework of the *tableaux vivants* is beyond doubt laughable. But it is perhaps a mistake to have so closely repeated a success of last season, and it is certainly a mistake to have introduced for the most part pictures little noticed, and to have omitted for the most part the pictures that were talked about. The piece is of a kind that affords admirable opportunity for the introduction of one of the best and subtlest "puffs" enumerated by Sheridan, and there are practitioners of modern art who are by no means inappreciative of the use of such advertisement.

M. JOUAUST has just published the first volume of the selected works of Regnard. There are many editions of the comic poet, but this is distinguished in the first place as forming part of a collection—*Nouvelle Bibliothèque Classique*—and in the second as being at once a cheap book and a luxuriously printed one. The volume of Regnard now issued is the first of two, and it includes the *Joueur* and the *Distrait*—two pieces which the Comédie Française may probably take up. In the *Distrait's* leading character Delaunay, it is conjectured, would be excellent. Paul Deshayes played it a dozen years since at the Odéon. The *Retour Imprévu*, which concludes the volume, reminds the reader that Regnard was the Labiche of his generation.

MUSIC.

WAGNER'S THEATRE.

Bayreuth: August 12, 1876.

It is by no means easy to give any clear account of the preparations for the great festival which commences to-morrow, in the midst of such general excitement as pervades the entire town of Bayreuth. At ordinary times it must apparently be a quiet enough, old-fashioned German town, clean and less malodorous than many, very pleasantly situated, with the picturesque old gables of the houses turned toward the street. At present, however, if old it is certainly anything but quiet; and at almost any hour after 7 A.M. the streets remind one of Rotten Row in the afternoon. It is not only the number of people to be met which renders the place just now so exciting. Greater crowds have often been seen at musical gatherings in London; but probably never in the whole history of the art has such a representative assemblage of musicians been brought together. There seems, unfortunately, to be no such institution here as a "visitors' list," and I am therefore unable to name more than a few of those who are here. First must certainly be mentioned Franz Liszt, one of Wagner's earliest and most ardent adherents. It was he through whose instrumentality *Lohengrin* was first heard in Germany; and it was therefore only appropriate that he should assist at the first representation of the great work which develops to their full extent the theories of which *Lohengrin* may be regarded as the first exposition. Here also are Edvard Grieg, from Norway, and Peter Tchaikowsky, from Moscow—both of whom will be known, at least by name, to the readers of the ACADEMY. Of musical critics the number present, as may be imagined, is very large; there is probably hardly a German writer of any eminence but is either already here or will be here before to-morrow afternoon. England will be fairly represented. Of our musical reporters, those of the *Times*, *Daily Telegraph*, *Standard*, *Examiner*, *Guardian*, and *Weekly Dispatch* are, I understand, already in Bayreuth, and I am informed that the musical critic of the *Athenaeum* will come next week for the second performance; while among musicians from England not connected with the press are Sir Julius Benedict, Mr. G. A. Osborne, Signor Randegger,

Mr. Dannreuther, Mr. Walter Bache, and others too numerous to mention. On the other hand, there are some musicians, both German and English, whose non-appearance here is a cause for some little surprise. Dr. Ferdinand Hiller is so thoroughly a disciple of the old rather than of the new school that his absence will probably astonish nobody, as it is well known that he has but little sympathy with Wagner; but one might have reasonably expected that such men as Anton Rubinstein, Johannes Brahms, and Joachim Raff (none of whom will, I understand, be present) would have attended to do honour to their distinguished brother in art. It is a cause for regret also that two of our best English musical critics—the representatives of the *Daily News* and *Morning Post*—should be conspicuous by their absence. Yet, after all deductions are made, it may safely be asserted that no such audience has ever been assembled within the walls of a theatre as that which during the coming week will witness the first performance of what the Germans most appropriately describe as an "epochmachendes Werk."

The warm interest which the King of Bavaria has taken from the first in Wagner's project is well known. Unfortunately, his Majesty has such a morbid dislike to publicity that the hopes which were expressed that he would attend the first performances will not be realised. He has, however, been present at the beginning of this week at the last full rehearsals of the *Rheingold* and *Walküre*; and (as was announced some little time since in the English papers) he has written an autograph letter to the German Emperor inviting him to attend. His Imperial Majesty has accepted the invitation, and arrived here this afternoon shortly after five o'clock amidst very hearty popular demonstrations. Among other distinguished visitors who have arrived or are expected are the Grand Duke of Weimar, Prince William of Hesse, the Grand Duke and Duchess of Baden, the Grand Duke of Mecklenburg, Prince Vladimir of Russia, and the Emperor of Brazil.

That the inhabitants of Bayreuth are fully alive to the importance of the occasion is evident from the festive appearance of the town. Even in the smaller streets there is hardly to be seen a single house which is not decorated with flags and garlands, while to-day workmen have been busily planting rows of trees along the principal thoroughfares, thus adding much to the picturesqueness of the scene. In all the booksellers' shops in the town the counters are loaded with books of every conceivable size and style, but all upon the same subject—the "Ring des Nibelungen." Within the last few weeks there have been at least a dozen works published, either on the old "Sage," or on Wagner's treatment of the same; and the study even of the chief only of these treatises would involve a larger expenditure of time than is possible at present.

This morning I took the opportunity of walking up to the theatre to see what I could of its external and internal arrangements. In his choice of a site it must be allowed that Wagner has shown a true poet's instinct. The building is situated on the side of a hill about half a mile outside the town. The platform in front of the building commands a lovely view. In the foreground is the town of Bayreuth, and beyond is a beautifully undulating and well-wooded landscape, bounded by the gray heights of the Fichtelgebirge. The exterior of the theatre is of the plainest possible description, of red brick, in no way striking in design, but constructed with the greatest regard to convenience, there being at least ten entrances to the auditorium. On passing through one of these, we come at once into what would in ordinary theatres be called the pit, but may more accurately be described as the amphitheatre. Wagner's theatre differs from all others in that it contains no tiers of boxes, and no gallery in the ordinary sense of the term. This peculiarity

of construction has arisen from the fact that in order to increase the scenic illusion Wagner has resolved that his orchestra shall be entirely invisible to the spectators. The instrumentalists are therefore placed so far below the level of the stage as to be quite unseen from the pit. It would, however, have been impossible to preserve this arrangement had the customary tiers of boxes been retained; they have, therefore, been altogether dispensed with, and the house may be said virtually to consist of pit only. This pit, or amphitheatre, contains thirty rows of seats, each so far raised above that in front as to afford to every spectator an uninterrupted view of the stage. Behind these seats is the Royal box, which contains accommodation for one hundred persons, and over the box is the gallery for the holders of free tickets, which is so far removed from the stage, and so little raised above the level of the pit, that the orchestra is no more visible than in the rest of the house. There are no seats of any kind at the sides of the theatre.

Though the whole building will accommodate only 1,650 spectators, it must not be imagined that the house is a small one. The amphitheatre contains 1,345 spacious seats, and the auditorium must therefore be considerably larger than that of either Drury Lane or Covent Garden. What will be the acoustic effect of the invisible orchestra it is difficult to say without hearing it. Through the courtesy of one of the officials of the theatre, Herr Krapf, I was allowed to enter the orchestra, and examine the arrangements for myself. The floor is sunk several feet below the level of the stage, and also extends beneath it for some little distance; the hinder walls are, so to speak, concave reflectors which throw the sound forward towards the audience. Herr Krapf also took me over the stage, and through the property-rooms; and it was very evident, even from a necessarily very cursory examination, that the *mise-en-scène* of the work will be of the most remarkable kind.

It may help my readers to form some idea of the enormous labour which the preparation of the music has involved to say that with the exception of an occasional day's rest, the rehearsals have been in active progress ever since June 3. In the preliminary rehearsals the wind instruments were first taken by themselves, then the strings by themselves, and afterwards the full orchestra alone. Each scene was meanwhile twice practised by the soloists with piano, and then lastly, the voices and orchestra were tried together. These preliminary rehearsals alone lasted till July 12, and then succeeded others, with more and more completeness of stage effect, up to within the last few days. The final rehearsals came to an end on Wednesday, three clear days being allowed for rest before the first performance. Those who have been present at these rehearsals speak in the highest possible terms of the perfection of the orchestral playing. On this, however, some remarks can be made next week.

It will be hopeless to attempt any notice in this number of the performance itself, because it will not conclude till Wednesday, and the work is pre-eminently one which must be judged as a whole, and not in isolated portions. I shall therefore conclude this notice by giving the complete cast of the work for the four evenings:—

1. *Das Rheingold*.—Wotan, Herr Betz; Donner, Herr Gura; Froh, Herr Unger; Loge, Herr Vogl; Alberich, Herr Hill; Mime, Herr Schlosser; Fasolt, Herr Eilers; Fafner, Herr von Reichenberg; Fricka, Frau Sadler-Grün; Freia, Frl. Haupt; Erda, Frau Jaide; Rhine-daughters, Frl. Lilli Lehmann, Marie Lehmann, and Lammert.

2. *Die Walküre*.—Siegmund, Herr Niemann; Hunding, Herr Niering; Wotan, Herr Betz; Sieglinde, Frl. Schefzky; Brünnhilde, Frau Materna; Fricka, Frau Sadler-Grün.

3. *Siegfried*.—Siegfried, Herr Unger; Mime, Herr Schlosser; The Wanderer, Herr Betz; Alberich, Herr Hill; Fafner, Herr von Reichenberg; Erda, Frau Jaide; Brünnhilde, Frau Materna.

4. *Götterdämmerung*.—Siegfried, Herr Unger; Gunther, Herr Gura; Hagen, Herr Siehr; Alberich, Herr Hill; Brünnhilde, Frau Materna; Guttrune, Frl. Weckerlin; Waltraute, Frau Jaide; the three Norns, Frau Jachmann-Wagner, Frl. Schefzky, and Frau Sadler-Grün; the three Rhine-daughters, Frl. L. and M. Lehmann, and Lammert.

The chorus in *Götterdämmerung* consists of twenty-eight male and ten female voices, and it is characteristic of the enthusiasm of the principal performers for their work that such men as Vogl, Eilers, Reichenberg, and Niering have volunteered to sing in the chorus, to add to the general effect.

EBENEZER PROUT.

It is arranged that the second Silesian Festival shall be held on July 8, 9, and 10 next year, at the same place as on the first occasion (Hirschberg), and with the same soloists and conductor. The programmes will include the oratorio *Samson* and Beethoven's ninth symphony.

The story of "*Francesca da Rimini*" supplies the groundwork of the plots for three operas by composers of different nationalities: the subject being treated in German by Götz, in French by Ambroise Thomas, and in Italian by Cagnoni.

THE *Musikalisches Wochenblatt* states that Giuglio Ricordi, formerly publisher in Milan, has been invested with the order of Charles III. by the King of Spain, in consideration of his services rendered to the Musical Conservatoire at Madrid.

Le Baiser is the title of a new opera written by Félix Pardon, the Belgian composer.

A SERIES of four Chamber Music Concerts will be given at the Langham Hall by Herr Hermann Franke in October and November next. The programmes will consist chiefly of new compositions by Brahms, Rubinstein, Raff, &c.

EMANUEL CARRION, the well-known tenor, died at Milan on July 24 last.

TABLE OF CONTENTS.

	PAGE
GROTE'S SEVEN LETTERS CONCERNING THE POLITICS OF SWITZERLAND, by the Rev. T. HANCOCK	177
TELFER'S CRIMEA AND TRANSCAUCASIA, by ANDREW WILSON	178
FLAY'S SHAKESPEARE MANUAL, by Dr. C. M. INGLERY	179
FAIRHOLT'S TOBACCO: ITS HISTORY AND ASSOCIATIONS, by H. B. WHEATLEY	181
THE ENCYCLOPEDIA BRITANNICA, VOL. IV., by J. S. COTTON	182
THOMAS' RECORDS OF THE GUPTA DYNASTY, by Major-Gen. SIR F. J. GOLDSMID	183
NEW NOVELS, by GEORGE SAINTSBURY	184
RECENT VERSE	185
NOTES AND NEWS	187
EDWARD WILLIAM LANK, by R. STUART POOLE	188
NOTES OF TRAVEL	189
EXTRACTS FROM SPENCE'S CORRESPONDENCE	190
SELECTED BOOKS	190

CORRESPONDENCE:—
Asakapa, by Col. H. Yule; *Assyrian Research and the Historians*, by the Rev. A. H. SAYCE; *Jacopo de' Barbari* (Jacob Walsh), by W. B. SCOTT

BANCROFT'S NATIVE RACES OF THE PACIFIC STATES OF NORTH AMERICA, by EDWARD B. TYLOR

BAKHRENS' EDITION OF CATULLUS, by ROBINSON ELLIS

SCIENCE NOTES

WESTWOOD'S DESCRIPTIVE CATALOGUE OF FICTILE IVORIES, by the Rev. W. J. LOFTIE

THE "BLACK AND WHITE" EXHIBITION, by PH. BURY

CHRISTIAN ANTIQUITIES AT ROME, by C. I. HERMANS

NOTES AND NEWS

ANNAH-NA-POGUE, by FREDK. WEDMORE

STAGE NOTES

WAGNER'S THEATRE, by EBENEZER PROUT

MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS

NEW PUBLICATIONS.

Ashley (J. M.), <i>Promptuary for Preachers</i> , Part 2, 2vo	(Hayes)	12/0
Battersby (H. S.), <i>Home Lyrics, a Book of Poems</i> , 16mo	(Ward, Lock, & Co.)	5/0
Bibliotheca Pastorum, edited by Ruskin. vol. 1.—Xenophon's <i>Economist</i> , 8vo	(Ellis & White)	7/6
Bowman (Hetty), <i>Life, its Duties and Discipline</i> , new edition, 12mo	(Book Society)	2/0
Charlesworth (Miss), <i>Oliver of the Mill</i> , new edition, cr 8vo	(Seely & Co.)	5/0
Child's Own Text Book, 32mo	(Ward, Lock, & Co.)	1/0
Clayton (Cecil), <i>Asiatic</i> , vols. post 8vo	(Hurst & Blackett)	31/6
Cliff Hut (The), or, <i>Perils of a Fisherman's Family</i> , new edition, 16mo	(Partridge)	1/0
Davies (Dr.), <i>Select Thoughts on the Ministry and the Church</i> , 2nd ed. 8vo	(W. Tegg & Co.)	7/6
Don Quixote, translated by C. Jarvis, illustrated new edition, cr 8vo	(Ward & Co.)	7/6
English Lake District, by Harriet Martineau, 5th edition, 12mo	(Garnett)	3/6
Faulkner (Frank), <i>The Art of Brewing, Practical and Theoretical</i> , 16mo	(Lyon)	10/0
Freeman (Edward A.), <i>Historical and Architectural Sketches, chiefly Italian</i> , cr 8vo	(Macmillan & Co.)	10/6
Freeman (Edward A.), <i>History and Conquests of the Saracens</i> , Six Lectures, 2nd ed. cr 8vo	(Macmillan & Co.)	3/6
Fry (Herbert), <i>Royal Guide to London Charities</i> , cr 8vo	(Hardwicke & Bogue)	1/6
Garden (The), Vol. IX., 4to	(Office)	15/0
Gibberne (Miss), <i>The Curate's Home</i> , new edition, cr 8vo	(Seely & Co.)	5/0
Guide to Evangelical Work on the Continent of Europe, 16mo	(Nisbet & Co.)	2/6
Hayward (W. S.), <i>High Road to Ruin</i> , 12mo	(C. H. Clarke)	2/0
Heywood's Poetical Reader, a choice selection arranged by J. A. Ferguson, 12mo	(J. Heywood)	1/6
Historical Biographies.—Simon de Montfort; Edward the Black Prince	(Rivington)	each 1/6
Illustrated Anecdotes, compiled by T. E. S., new edition, cr 8vo	(Partridge)	2/6
Kennedy (Grace), <i>Father Clement</i> , illustrated, cr 8vo	(Ward, Lock, & Co.)	2/6
Lever (Charles), <i>Tom Burke of "Ours," vol. 2</i> (Harry Lorrequer ed.), cr 8vo	(Routledge & Sons)	3/6
Little Birdie's Sunday Picture Book, 4to	(Seely & Co.)	1/0
MacNaughton (S.), <i>Joy in Jesus</i> , brief memorials of Bella Darling, 12mo	(Elliot)	2/0
Manual of Domestic Economy, edited by J. H. Walsh, new edition, cr 8vo	(Routledge & Sons)	10/6
Manual of Heraldry, new edition, 12mo	(Virtue & Co.)	2/0
Martineau (Harriet), <i>Biographical Sketches, 1827-1875</i> , 4th series, cr 8vo	(Macmillan & Co.)	6/0
Monsabré (Père), <i>Gold and Alloy in the Devout Life</i> , trans. by T. N. Burke, 12mo	(Gill & Son)	2/6
Monks of the Institutes of Ecclesiastical History, by James Macdoh, 10th ed. 8vo	(W. Tegg & Co.)	8/6
Moxley (J. B.), <i>Sermons preached before the University of Oxford</i> , 2nd ed. cr 8vo	(Rivington)	7/6
Napoleon Bonaparte, Life of, by Charles Macfarlane, new ed. 12mo	(Routledge & Sons)	2/6
National Sunday Album, by H. Canter, 12mo	(Ward & Co.)	2/0
Notes on Building Construction, part 1; Second Stage, cr 8vo	(Rivington)	10/6
Notes and Queries, vol. V., Jan. to June, 4to	(Office)	10/6
Ortolan's Institutes of Justinian, including Roman Law; Analysis of, by Meier, cr 8vo	(Stevens & Sons)	12/6
Parker (J. H.), <i>Archæology of Rome</i> , vol. 2.— <i>Forum Romanum and Via Sacra</i> , 8vo	(J. Parker & Co.)	15/0
Plain Preaching to Poor People, edited by E. Fowler, 10th series, 12mo	(Steffenson)	1/6
Post Office Directory of Stationers, Printers, Booksellers, &c., 2nd ed. cr 8vo	(Kelly & Co.)	20/0
Post Office Suburban Directory, new edition, 20y 8vo	(Kelly & Co.)	25/0
Practical Commentary on the Acts of the Apostles, by G. B., cr 8vo	(Nisbet & Co.)	3/6
Railway Library.—Fairer than a Fairy, by James Grant, 12mo	(Routledge & Sons)	2/0
Real and Ideal, the Beautiful and True, by a Rustic Ruskin, cr 8vo	(S. Tinsley)	2/6
Roe (E. P.), <i>What Can She do?</i> 8vo	(Ward, Lock, & Co.)	1/0
Rose Library.—Sherwood's The Nun, 12mo	(Ward, Lock, & Co.)	1/0
Ruby Series.—The Path She Chose, 8vo	(Routledge & Sons)	1/6
Scott (Sir W.), <i>The Surgeon's Daughter and Castle Dangerous</i> , illustrated, cr 8vo	(Routledge & Sons)	3/6
Scott (Sir W.), <i>Waverley Novels</i> — <i>Talisman</i> , 12mo	(Routledge & Sons)	2/0
Sea Bathing Guide, containing articles on Sea Bathing, edited by Abbott Smith, 8vo	(Meek & Co.)	1/0
Sharma (S. K.), <i>One of the Least</i> , new ed. cr 8vo	(Book Society)	1/6
Sherwood (Mrs.), <i>History of the Fairchild Family</i> , cr 8vo	(Ward, Lock, & Co.)	3/6
Smith's Elementary View of Proceedings in an Action-at-Law, 12th ed. by Foulkes, 12mo	(Stevens & Sons)	10/6
Snowdrops (The), or Life from the Dead, 12mo	(Partridge)	1/0
Stewart's School and College Song Book, cr 8vo	(Stewart & Co.)	1/0
Tourist's French Pronouncing Hand-Book, 32mo	(Whitaker)	1/0
Turton (Zouch H.), <i>To the Desert and Back, Travels in Spain</i> , the States of Barbary, &c., cr 8vo	(S. Tinsley)	12/0
Ward (J. R.), <i>Lyric Poems and Thoughts in Verse</i> , 2nd ed. 12mo	(Moxon & Co.)	2/6
Webb (Captain), <i>Art of Swimming</i> , cheap edition, cr 8vo	(Ward, Lock, & Co.)	1/0
Wellington (Duke of) Life, by Chas. Macfarlane, new edition, 12mo	(Routledge & Sons)	2/6
White's General and Commercial Directory of Sheffield, Rotherham, &c., 20y 8vo	(White)	14/0
Wigley (Mrs. W. H.), <i>Our Home Work, a Manual of Domestic Economy</i> , 12mo	(Jarrold)	3/0

Now ready, VOLUME IX. of the ACADEMY, January to June, 1876, bound in cloth, price 10s., free by post, 12s. Also, CASES for BINDING Volume IX., price 2s., free by post 2s. 4d. R. S. Walker, 43 Wellington Street, Strand.

TERMS OF SUBSCRIPTION TO THE ACADEMY.

	YEARLY.	HALF-YEARLY.	QUARTERLY.
£ s. d.	£ s. d.	£ s. d.	
If obtained of a Newsvendor or at a Railway Station	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c.	0 17 4	0 8 8	0 4 4